JULY 15, 1940

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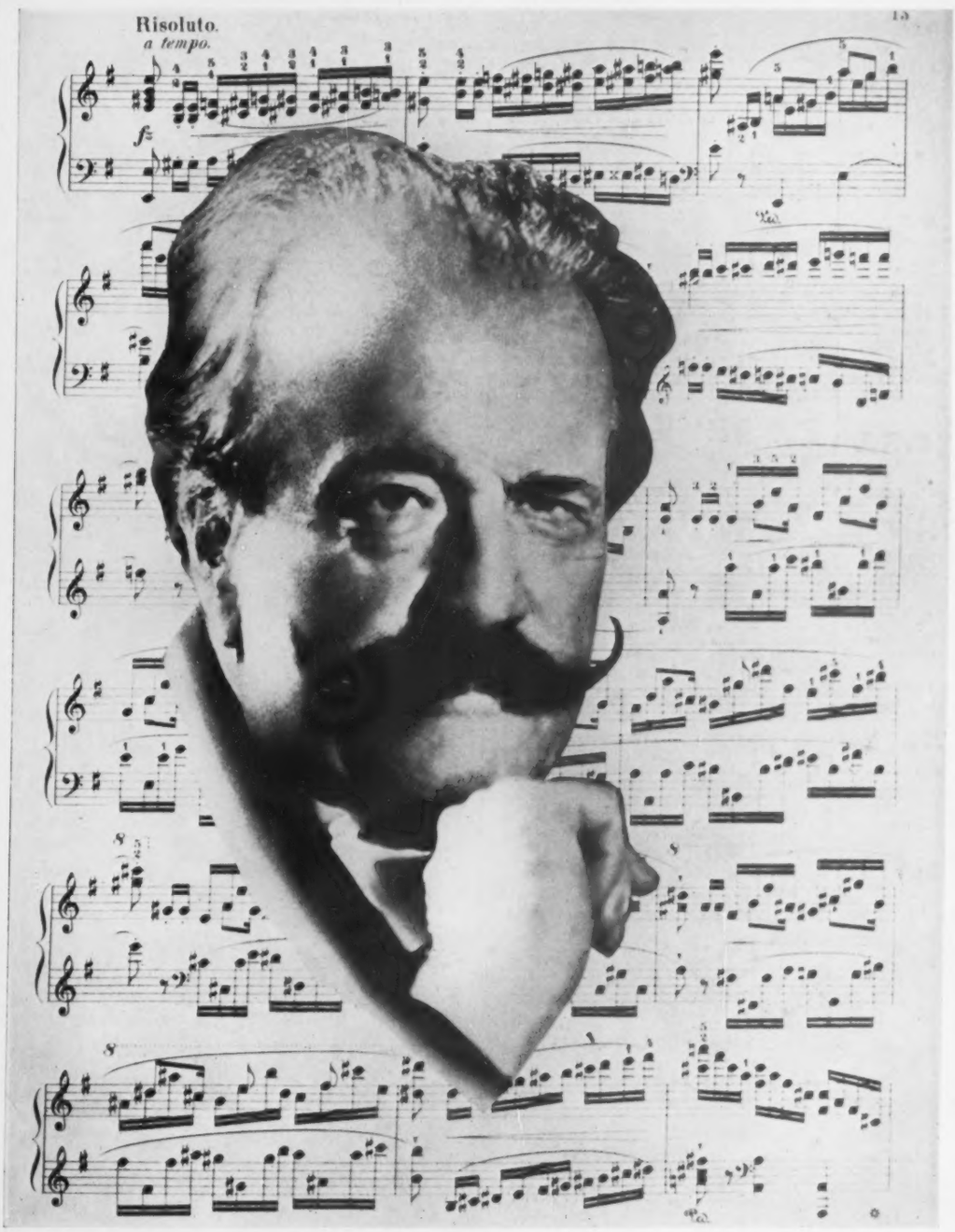
REVIEW OF THE WORLD'S MUSIC



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(Continued on page 19)

MUSICAL COURIER

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Hollywood Bowl Begins 19th Year Of Outdoor Concerts Before 20,000 As Richard Crooks Is Feted Soloist

Many Selebrities in Audience—Iturbi Conducts—Stereophonic Recording Heard—Leginska and Samoiloff Students in Concert Appearances

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The Hollywood Bowl opened its 19th season of Symphonies Under the Stars on July 9, as 20,000 persons swarmed up Pepper Tree Lane to fill the huge amphitheatre. Stars of the motion picture and musical worlds were present, with attendant hordes of autograph hunters hovering in the aisles, kept at bay only by the determined exertions of the ushers, who denied entrance to the eight rows of boxes. Some of the general admission auditors had been waiting since early afternoon. The traffic situation at the entrance, a difficult problem of former years, was smoothly expedited by recent street improvements.

The soloist was Richard Crooks, with Jose Iturbi conducting the Los Angeles Philharmonic Orchestra, which becomes the Hollywood Bowl Orchestra during the summer season. Invariably a Bowl favorite, Crooks added to his laurels with a fine reading of The Dream from Massenet's Manon, Lehmann's Ah, Moon of My Delight, and ballads by Fox, Balfe and Herbert. Iturbi opened the orchestral program with a stirring reading of Wagner's overture to Rienzi, and a gallant characterization of Strauss' Don Juan, extracting full Iberian flavor from the Spanish Caprice of Rimsky-Korsakoff. An interesting novelty was the first hearing of Amphitheatroff's American Panorama.

The traditional Bowl breakfast, held early in the morning of the concert, honored the artists appearing during the week, Crooks, Iturbi, Barbirolli, Bakaleinikoff and Elman. Mrs. Leiland Ather-

(*Continued on page 22*)

Appeals for Fund to Save London Concerts

An appeal for aid from music lovers in the United States, to enable the London Philharmonic Orchestra's concerts to continue, has been received by the Musical Courier from Mischel Cherniavsky, cellist. The radiogram, dated July 12, follows:

Appealing behalf London Philharmonic Orchestra your invaluable assistance approach American musical organizations. Help wartime survival orchestral music. Please save disbandment. Cable 295 Regent Street.

MISCHEL CHERNIAVSKY.

Contributions received by this publication will be immediately forwarded, or these may be cabled direct.

Ravinia Symphonic Festival Launched

By RENÉ DEVRIES

CHICAGO.—Ravinia Park swung open its portals June 25 with the Chicago Symphony Orchestra playing magnificently under Eugene Ormandy's baton a program that had the Franck Symphony as its feature. Throughout the first week in well balanced and interesting programs containing several novelties the guest conductor won the enthusiastic approval of large audiences.

(*Continued on page 18*)

Lost Will Provides $300,000 Bandshell On Boston Esplanade

Edward Hatch Memorial Structure Dedicated with Concert under Baton of Arthur Fiedler

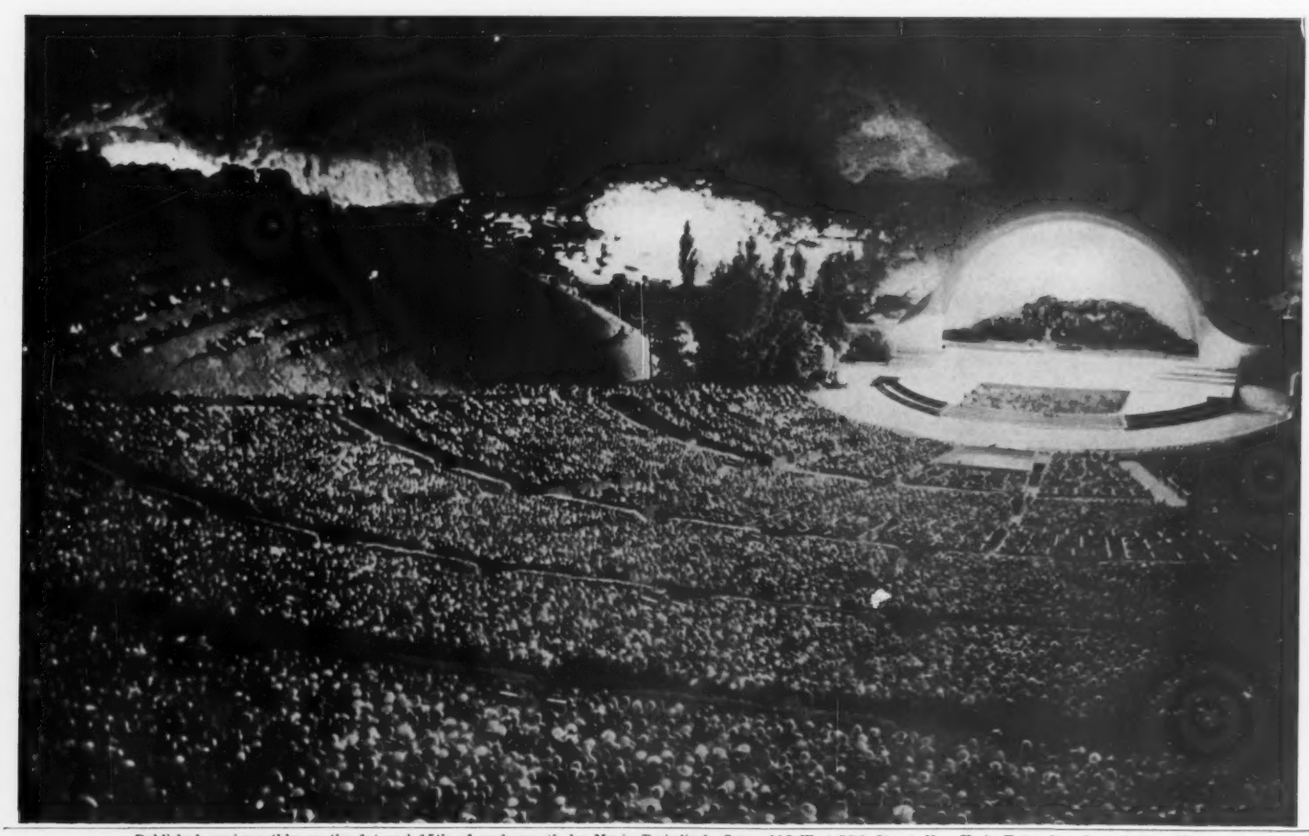
By CYRUS W. DURGIN

BOSTON.—From about the first of May until the Boston Symphony departs for the Berkshire Festival in late July, all Bostonian musical activity centers about Arthur Fiedler, who conducts the Pops and the open-air Esplanade Concerts.

The Pops are now over and the Esplanade Concerts begun. The latter entered their twelfth season with more fanfare than usual: dedication of the handsome new Edward Hatch Memorial on the Charles River Esplanade near the foot of Mt. Vernon Street. The structure, which now houses the 60-odd members of the Boston Symphony who present these concerts nightly except Saturdays for a little more than three weeks, is a gift to the state by the will of the late Maria Hatch.

Miss Hatch, who lived on Common-

(*Continued on page 10*)



HOLLYWOOD BOWL ON A GALA NIGHT

The 1940 open-air series of concerts, ballet and opera in the vast amphitheatre was opened on July 9.

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Metropolitan Opera Begins Renovation As Tentative Repertoire Is Outlined

Pons to Sing in Daughter of Regiment—Cosi Fan Tutte, Don Carlos and Don Pasquale Among Possibilities — Pique Dame May Mark Anniversary of Tchaikovsky

Although "discussions are proceeding in thoroughly friendly manner," the Metropolitan Opera Association and the American Guild of Musical Artists have not yet signed a contract governing relations between company and artists next season.

No comment was forthcoming but it was learned that certain clauses of the proposed agreement are being revised. The first contract submitted by AGMA was referred to the attorneys of the company and after being considered by the directors, re-submitted to the artists' representatives.

It became known also that Lily Pons, coloratura soprano of the company, is preparing the title role in Donizetti's Daughter of the Regiment for next season. In accordance with the Metropolitan's plan, there will be no dialogue. Recitatives are being translated into French from the Italian original by a former conductor of the company. The work was last presented with Frieda Hempel in the title role. It had been sung also by Marcella Sembrich and Luisa Tetrazzini.

Also under consideration as a novelty next season, it was learned, is Tchaikovsky's Pique Dame. No English translation is said to be available. Therefore, the score, if selected, "will probably be offered in French," it was stated.

Two more Dons may join Don Giovanni in the repertoire next season, it was also learned. Revivals of both Don Pasquale and Don Carlos are under consideration with Martinelli and Pinza given additional vehicles. Cosi fan tutte in English is another possibility.

Remodelling Begun

Structural changes in the auditorium have been started for the new season. Dismantling of the grand tier got under way on July 5. These seats will be replaced by three center sections of three rows each and two side sections of eight seats, making in all 144 seats, an increase of 30.

Behind this section will be located the new broadcasting booths with accommodations for television also. Another feature will be an emergency aid room. Other changes, soon to be started, include the replacement of the 34-year-old damask curtain by a similar one, reinforcement of the steel structure in the ceiling and back-stage renovations.

The broadcasting and television booth will be 22 by 8 feet. It will be located on the 40th St. side. Directly opposite will be a new cloakroom. The stall boxes

(*Continued on page* 6)

André Mertens Officer Of Columbia Concerts

General European Representative Joins Staff of Executives of Corporation

André Mertens, for the past five years General European Representative of Columbia Concerts Corporation, has been named an executive of that organization and will be actively associated with the Haensel and Jones division in co-operation with Fitzhugh Haensel and Horace Parmelee. Mr. Mertens made this decision when the war curtailed his concert activities in Paris.

After a general musical education, Mr. Mertens when only 18 joined his father's firm, Concert and Opera Management Otto Mertens, as junior partner. Later he was personal representative of music festivals in Barcelona, Paris and Amsterdam, handled artistic tours on the continent and also cooperated with the Florence May Festival, the Salzburg Festival and other gala seasons in Vienna, Rome, Milan, Madrid and Buenos Aires. Mr. Mertens was instrumental in bringing to this country the Vienna Choir Boys, Jussi Bjoerling, Mafalda Favero, Alexander Kipnis, Robert Virovai, Zino Francescatti, Jan Kiepura and the Trapp Family Singers. Abroad he has managed tours of Grace Moore and Lawrence Tibbett.

Photo by Maurice, Hollywood.

ANDRÉ MERTENS

Paul Posz New Manager of Opera in San Francisco

SAN FRANCISCO.—Paul Posz has been appointed manager of the San Francisco Opera Association, a post held by the late Peter D. Conley. Mr. Posz, who has been active as a concert manager in Los Angeles and more recently in this city for eleven years, will also manage the Artists Series affiliated with the Opera Association.

Washington Inaugural Aids Red Cross

WASHINGTON, D. C.—The fifth season of the National Symphony Orchestra's summer concert series opened at the picturesque Potomac Watergate site, in the shadow of the Lincoln Memorial, on July 7.

Dr. Hans Kindler, conductor of the orchestra, was again on the podium and dedicated the inaugural "to the heroic work of the American Red Cross." Mrs. August Belmont, of the central committee of the Red Cross, made a personal appeal at the intermission to the 14,000 music lovers present to support the organization's $20,000,000 war relief fund.

The program was international, including Russian, Finnish, Czech and Hungarian music and featuring the second symphony of Sibelius. Dr. Kindler opened with the Russian and Ludmilla overture of Glinka and included also the berceuse and finale from Stravinsky's Fire Bird suite, the introduction, coronation scene and love music from Moussorgsky's Boris, Smetana's Moldau, excerpts from Shostakovitch's Golden Age and two Brahms waltzes.

In the eight-week season will be two operas, Faust being scheduled for July 17. Fortune Gallo will stage both works. Several Gilbert and Sullivan scores are also to be presented. S. N.

THE NATIONAL SYMPHONY ORCHESTRA, under Dr. Hans Kindler, opens another series of Sunset Symphonies at the Potomac Watergate. Above, Dr. Kindler, who dedicated the opening concert "to the heroic work of the American Red Cross," chats with Mrs. August Belmont, of New York, member of the Central Committee of that organization, which is raising a $20,000,000 war relief fund.

Lower photo by Underwood & Underwood; American Red Cross Photo, above.

Toscanini's Visit Stirs Argentine

NBC Orchestra Series Sold Out in Buenos Aires — Symphonic Festival Applauded

By JORGE M. WHITE

BUENOS AIRES.—The concerts offered at the Colon by the NBC Orchestra under Arturo Toscanini aroused an enormous interest in this city, the theatre being practically sold out for the series one month before the opening date.

A few hours after arriving on the SS. Brazil, on June 19, the notable artistic embassy made its first appearance in the Colon's vast auditorium, which witnessed clamorous demonstrations of enthusiam for the *maestro* and his orchestra on the part of an audience as large and elegant as ever assembled.

A beautiful execution of Mozart's Die Zauberflöte Overture initiated the concert, the outstanding qualities of the orchestra being strongly in evidence under the compelling guidance of its leader. But it was the superb performance of Brahms' First Symphony which marked the climax of the memorable night. Never had the admirable score shone with such glowing, majestic power, the *andante sostenuto* being of the finest achievement in tonal beauty and ensemble.

In the second part of his program, Toscanini offered a deeply musical reading of César Franck's Les Eolides, followed by a poetical, inspired interpretation of Respighi's Fontane di Roma. The concert ended with the Good Friday Spell from Parsifal and the prelude to Die Meistersinger, in which the conductor and players excelled in admirable unity, offering memorable versions of these excerpts.

(*Continued on page* 26)

NBC Orchestra Player Killed in Rio Accident

Jacques Tushinsky, 28, a second violinist in the NBC Orchestra was killed in Rio de Janeiro on July 10 in an automobile accident. According to a cable received here, he was on his way to the Municipal Theatre to appear in the last of the sixteen concerts given by the Toscanini ensemble in its South American tour. Mr. Tushinsky, who lived in Flushing, L. I., is survived by his widow, two sons and a daughter.

"Seeing America" Hobby of John Carter

EAST MEETS WEST

Left, autograph-seekers surround John Carter after a concert. Right, he mounts Colorado's favorite "beast of burden".

John Carter has looked upon America this season and found it music-conscious—and he ought to know, having completed a schedule of fifty-seven recitals in twenty-one states and Canada. Many of these were in schools and colleges, and Carter reports a boom in the tonal market among the younger generation.

The Metropolitan Opera tenor put in 1939-40 in an almost constant state of motion, catching trains and planes to fulfill concert engagements between opera appearances in New York, ending by traveling with the Metropolitan for the five weeks of its spring road tour. He sang with the company in Baltimore and Boston, coming back to New York for a broadcast. He went to Cleveland with the Metropolitan, then veered off his opera course to give recitals in Rock Springs and Cheyenne, Wyo. Returning to the opera in Dallas, he went to New Orleans, where he left the Metropolitan forces again to fly to Pueblo, Colo., to be soloist with the symphony orchestra there. He turned south by air, joining the opera group in Atlanta, where the Metropolitan tour closed. Carter lingered in the midlands to sing recitals in Oklahoma and Illinois, finishing with an appearance in Chicago. This brought him to New York to keep a recording engagement.

"Discovering" the West

Despite his crowded and zig-zagging itinerary, Carter finds time to take in the scenery and get to know the people of the localities he visits.

Like many native New Yorkers, he passed his childhood without traveling west of Buffalo. Transcontinental concert tours have since opened his eyes, and he now indulges his hobby of taking snapshots from the rockbound coast of Maine to Hollywood's golden sands.

While he was in Colorado, he was a guest at the Mac Clevenger ranch near Pueblo, where he donned cowboy regalia and rode a *caballo* named "Dewey." The cowboys at the ranch put on a rodeo for Carter. The tenor went into action with his camera. He also rode a bucking broncho—for a few minutes.

Pittsfield Chamber Music Concerts Opened

PITTSFIELD, MASS.—The series of concerts at the Temple of Music here was opened on July 7 for the twenty-second season. The South Mountain String Quartet, founded by Mrs. F. S. Coolidge, and including Kathleen Parlow and Edwin Ideler, violins, Conrad Held, viola, and Willem Willeke, cello, will give five concerts on Sunday afternoons at four o'clock. Those already heard were on July 7 and 14, and subsequent events occur on July 21, 28 and Aug. 25. Friday afternoon sessions take the place of the Sunday ones on Aug. 2, 9 and 16. Soloists include Harold Bauer and Gunnar Johansen, pianists.

Mr. Willeke, musical director for the series, will also conduct the usual chamber music classes for 8 weeks in July and August. Scholarships in violin, viola, cello, flute, clarinet, oboe, bassoon and French horn were to be awarded at final auditions during the first week of July.

L. E. Behymer in New York

California's ace musical manager, L. E. Behymer, familiarly known all over the country as "Bee," was in New York for a week's visit (business and pleasure) following an extended vacation tour with Mrs. Behymer and their granddaughter. Their travels included Mexico, Canada, and many of the large American centers. "Bee" has all his wonted enthusiam and energy, and already reports a full calendar of concerts and opera for California next season, and especially for Los Angeles and vicinity. In that city, the San Francisco Opera is scheduled for five November performances and one in Pasadena, with brilliant casts, and conductors Merola, Leinsdorf and Papi.

Szigeti Finds European War Enriching Activities in U. S.

The European war has "enriched and diversified" musical activities in this country already, in the opinion of Joseph Szigeti, violinist. Instead of artists being "stranded" here and finding only a "haven of peace and safety," they have discovered that due to hostilities abroad, the musical season has been extended and brought a "variety and stimulus" to the artist's usual activity.

"One must smile when thinking of the cliché that was current in Europe about the 'danger that the monotony of an American tour with its restricted repertoire would spell for an artist,'" said Mr. Szigeti. "Here are a few of the 'unscheduled' pleasures that have come to me: playing the obbligato to Lily Pons' singing of a Mozart aria at the Ann Arbor Festival, an exchange of views on music with Stokowski, the Schnabels, Georg Szell and other noted musicians, getting an insight into Bartok's prodigious folklore research, and the riches which your great orchestras distribute so lavishly. Add to this my appearance in the Brahms double concerto with Feuermann and the Philadelphia Orchestra, recordings made with Bartok and Benny Goodman, the first recording of Bach's D minor Concerto with the New Friends of Music Orchestra under Fritz Stiedry. You can appreciate what I mean.

"The Coolidge and Ann Arbor festivals remain outstanding in my memory of the American festivals. Indeed an *embarass de richesse* makes a choice of vacation plans difficult. I must prepare an exceptionally large repertoire because of my Australian tour, which follows my tour of the States.

"I am leaving from the Coast in March and will give recitals in Sydney, Melbourne, Adelaide and other cities. In this country I will appear with the Philadelphia Orchestra five times in that city, New York and Baltimore, make three appearances with the New York Philharmonic and with St. Louis, Cleveland, National Symphony and New Jersey Orchestras, and will give concerts in Brooklyn, N. Y., at the Toledo Art Museum, New Orleans, Cincinnati, Birmingham, Denver and other cities."

Russel Wragg Gives Program

Russel Wragg, composer, pianist and teacher, gave a program of piano music for his pupils and their friends at the Burnham-Wragg Piano School, New York, on June 12. Mr. Wragg played Beethoven, Brahms, Chopin, MacDowell, Milhaud and Ibert works, concluding with four of his own compositions. The program was largely chosen by the pupils themselves. A feature of the last group was Mr. Wragg's recently published Phantom Fountain.

The pianist, as always, gave interesting interpretations of the works performed. Brilliant technic, a deep, singing tone, and a sharply defined sense of rhythm were some of the attributes of his colorful presentations. A large audience responded enthusiastically and Mr. Wragg offered several encores.

N. K.

Honegger Composes New Play for Radio

His Christophe Colombe Given Over Swiss Stations—A New Shakespeare Opera

GENEVA.—A radio play, Christophe Colombe, was recently given over the Swiss radio, with text by William Aguet and music by Arthur Honegger. It was acclaimed as a remarkable offering.

William Aguet, the author of the text, is a native of Western Switzerland. He has had considerable experience in radio work in France and is now head of the literary department of Radio Lausanne. A prominent writer, he has in addition a fine radio voice which enables him to assume the role of the story-teller, relating the events that were not acted on the air. Other leading roles in this work are Christopher Columbus himself, and Queen Isabella who alone believed in the mission of the discoverer.

While the story of the opus is fascinating, the accompanying music adds greatly to its artistic value. This is the first time that Honegger, despite the great variety of his compositions, has written the music for a radio play. His efforts in this new field were crowned with immediate success.

The quality of the performance was enhanced by a thoroughly experienced cast, with Ernest Ansermet conducting the musical score.

New Shakespeare Opera

Another recent Swiss musical triumph is the opera Romeo and Juliet by the barely 30-year-old Heinrich Sutermeister. This opera had its première in the Dresden Opera House, where several operas by the Swiss composer Othmar Schoeck made their debut.

In his Romeo and Juliet, Sutermeister follows Shakespeare's text pretty closely, but with adequate abbreviations. Sutermeister's music is admired for its imagination, colorful orchestration and easily sung vocal parts. The composer was present at the premiere, which was an important artistic and social event.

Premieres of compositions by Willy Burkhard, Albert Moeschinger, Robert Blum and Emil Frey were concluding features of the music season in Switzerland, which in spite of the mobilization proved an outstanding success.

National News Film Founded

A further innovation in Swiss radio is the introduction, by the middle of July, of a weekly Swiss film news review. The Swiss Labor Organization "Pro Helvetia" has granted a considerable subvention for this work and the Swiss Film Chamber has assumed the supervision of all moving picture houses in Switzerland—over 300 of them. Paul Ladame, a young Genevese, is the editor. F. D.

Barbirolli Detained Briefly at Canadian Border

VANCOUVER, B. C.—John Barbirolli, conductor of the New York Philharmonic-Symphony Society, was detained for twenty-four hours at the American border here before being allowed to proceed to Hollywood, Calif. Immigration officials said that Mr. Barbirolli, London born and of Italian and French parents, failed to have his passport in order in accordance with new regulations governing entry to the United States from Canada.

Reiner Receives Doctorate from U. of P.

PHILADELPHIA.—The University of Pennsylvania, at its recent commencement exercises, conferred the honorary degree of Doctor of Music on Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra and director of the orchestral department at the Curtis Institute.

Europe's Music Under Cloud, Says Sten

Although she has been in the United States only a year and a half, Suzanne Sten, prima donna mezzo-soprano of the San Francisco and Chicago Opera companies, is a person of ideas which she is quick to express. Miss Sten, whose debut in Town Hall last season won approval of New York's critical listeners, said that America is the "only place in the world today where there is still a future."

"Europe has gone down under the forces of hate and intolerance," she said. "Nothing beautiful and healthy, certainly no art, can flourish or even survive in such an atmosphere. One of the things that I am so grateful for over here is that a woman artist has the same chance of success as a man. She is judged by her talent and if she is good, she is succesful. In Europe, a woman in business or the arts has always two hits at her."

(Questioning by the interviewer led to the discovery that Miss Sten, who has absorbed American baseball as well, meant the expression "two strikes.")

"In American, too," she continued, "I can sing the kind of programs I always wanted to sing, programs that are, I think you call it, cosmopolitan. American audiences like a recitalist to sing in several languages and to present a variety of songs and arias by composers of many nationalities. This is more interesting from the recitalist's point of view than the European way of singing only in the language and musical idiom of the audience."

Radio Here and Abroad

"How does our radio compare with Europe's?" she was asked.

"At present," she shrugged expressively, "what is left on the European air waves but propaganda? But even before the war, the European broadcasting systems, particularly on the continent, could not compare with America's. The American efficiency makes the programs much more—as you say—systematized and reliable and here the audience writes in to say they like a broadcast. I have been on the air many times since I came and have sung a variety of serious music—once I gave a complete program of the music of Loeffler, the noted American composer—and the 'fan mail' is such an inspiration. The radio, I know, is doing much to spread the love of music in this hemisphere. The San Francisco, Chicago and Metropolitan Operas, the New York Philharmonic-Symphony broadcasts and the other symphonic hours, are heard by so many who do not have opportunity to go to the opera and to concerts."

SUZANNE STEN

Miss Sten also enjoys the lighter elements of radio, especially comedians and dance music. As a child, she had training in ballet, and her dance in Carmen (one of her most noted roles) makes her one Carmen who does not fear the competition of the girls in the ballet.

Her coming appearances with the San Francisco and Chicago operas will be Miss Sten's operatic debut in this country. She has sung in concert from Florida to Canada and as far west as Denver; been soloist with the New York Philharmonic-Symphony Society, the Boston Symphony, the Denver Symphony Society and the Scranton Symphony Orchestra; and at such festivals as the Ravinia Festival, Chicago, and the Columbia (S. C.) Festival. She has broadcast many times on both major networks. Before coming here she was a leading member of the Neues Deutsches Theater, Prague, and the Opera at Saarbruecken, and has been guest artist in many other opera centers. She has a repertoire of some forty principal roles and sings in French, Italian, German and English.

Following her New York recital debut, talent scouts for the motion pictures expressed great interest in her screen potentialities. At the moment, though, she is concerned only with concerts and opera.

S. M.

Metropolitan Begins Renovation

(*Continued from page* 4)

will have fixed seats instead of the present individual chairs, and these also will be installed in the omnibus box of the Opera Club, which will be augmented by two of the nineteen grand tier boxes. The seats will be fixed at a new angle to give a better view of the stage. Two new fire-escapes are to be installed, the house re-carpeted, the scenery cables strengthened and the corridors and lobbies repainted in a new color scheme.

Scenery for Parsifal, Carmen, Mignon and Cosi fan tutte also is being repainted during the summer.

According to Thurber Wilkins, assistant treasurer, the new grand tier seats will sell for $5 a performance or $76 for the sixteen-week subscription. Subscribers to the dress circle will have an opportunity to make a change to these new seats first. On the level above, where the dress circle is located, the price is $4 a performance or $60 for the season.

Former owners of the 35 parterre boxes, who had owned the opera house prior to the sale, have received the first opportunity to release their places. After they have signified their intentions, the remainder will be placed on public sale.

Formal Transfer of Property

Formal transfer of ownership of the Metropolitan Opera House passed on June 28 when the Metropolitan Opera and Real Estate Company turned the building over to the Metropolitan Opera Association, operating producing company. The purchasers gave $500,000 in cash, assumed a mortgage of $1,000,000 to be raised by bond issue and $470,000 as an outstanding first mortgage. The total price was $1,970,000.

Cornelius N. Bliss, chairman of the association's directorate, received the title from G. Beekman Hoppin, president of the real estate company in the presence of Frank N. Dodd, secretary of this company; Paul D. Cravath, president of the producing company; George A. Sloan, secretary of this group and chairman of the drive committee; Mrs. August Belmont, president of the Metropolitan Opera Guild; Lucrezia Bori, Allen Wardwell; Edward Johnson, general manager of the company and his assistants, Edward Ziegler and Earle Lewis, and Frank Garlichs, treasurer.

Contest Prizes Awarded

Winners in the letter-writing contest in connection with the recent million-dollar drive of the Metropolitan Opera have been selected by the judges. They will have the option of a trip to New York for two persons next fall including a three-day stay and attendance at the opening of the Metropolitan season or a pair of weekly tickets for the opera.

Chosen as the best of the 15,000 writers were: Mrs. Elizabeth W. Robbins, Lewiston, Me.; Elizabeth Chilcote, Cleveland; Mrs. Charles Kassel, Fort Worth; Elinor Eaton, Chicago; R. V. Winchell, Spokane, and Lawrence Wilton, Mt. Brydges, Ont. There were six zones for the United States, Canada and adjacent British possessions.

The judges were Mrs. August Belmont, Mrs. Vincent Hilles Ober, Dr. William Lyon Phelps and Dr. Howard Hanson.

Kinley Memorial Fellowship Won by Ruth H. Rink

URBANA, ILL.—Ruth Helen Rink, of Edinburg, Ill., has been named the ninth Kate Neal Kinley Memorial Fellow at the University of Illinois by the board of trustees. George N. Foster of Ridgway, Ill., was selected as alternate. Miss Rink, graduated in June of 1939 from James Milikin University, will continue to study at Juilliard Graduate School.

Kansas City Raises Fund for Orchestra

KANSAS CITY, MO. — The necessary maintenance fund of $43,000 for the continuance of the Kansas City Philharmonic Orchestra for next season, has been successfully acquired by the Philharmonic committee headed by Mrs. B. C. Christopher, Jr., chairman of the Women's Committee, and Powell Groner, president of the trustees, after a strenuous campaign.

Extensive Park Program

Music in the parks is progressing with considerable flourish and with good attendance this summer, the city officials having set aside $18,000 for that purpose, with Mrs. George H. Gorton, chairman. The Municipal Concert Orchestra of 72 musicians, a combination of the WPA Orchestra (S. F. Rendina, conductor), and the former Municipal Orchestra of Philharmonic musicians has for its conductor, Forrest Schulz, head of the violin department at the Kansas City Conservatory. Mr. Rendina is co-conductor on the programs. N. DeRubertis has been appointed conductor of the Municipal Band.

The Sunday evening June programs by the Concert Orchestra featured portions of symphonies, other classical works, and the following soloists: Ruth Duncan, pianist, and Sol Bobrov and Mortimer Alport, violinists. N. DeRubertis presented a number of his own compositions and Festival March by George Simpson, commentator for the band. Hale Phares, flutist, serves in the same capacity for the Concert Orchestra. Through July and August the orchestra and band appear four times weekly at the various parks.

Roth Quartet at University

The Roth String Qoartet regaled large audiences at the Kansas City University on two recent days. Their splendid ensemble rewarded listeners with seemingly perfect readings of Quartet in D Major, Op. 76 No. 5, by Haydn; Quartet in D Flat Major, No. 2, by Dohnanyi; Quartet in G Minor Op. 33, No. 5, by Boccherini; Quartet in D Major, Op. 11, No. 1, by Tchaikovsky and the Debussy Quartet. The morning concerts were a portion of the University's summer school course.

P. C. B.

Saminsky Opens Conducting Tour in Argentina

BUENOS AIRES.—Lazare Saminsky, composer and conductor from the United States, conducted the Orquesta Sinfonica of the AGMA (Asociacion General de Musicos de la Argentina) in the Teatro del Pueblo on July 3. The program was entirely of North American compositions. It included Deems Taylor's Dedication, Emerson Whithorne's New York Days and Nights, Roy Harris' Third Symphony, Robert McBride's Prelude to a Tragedy, Mr. Saminsky's Litanies of Women and Silent Procession, and Bernard Rogers' Two American Frescoes. The program roused keen interest and warm applause. It formed part of a series devoted to a survey of musical culture in various countries.

Mr. Saminsky is appearing in lectures for universities and other cultural centers, speaking on music of North America, in Spanish, French and English.

R. DE N.

Meaningless Finger Exercises Termed "A Waste of Time"

Never Too Early for Piano Pupil to Begin with Masterworks, Mme. Kanner-Rosenthal Holds

A bright-eyed seven year old lad climbed off the piano bench in Mme. Hedwig Kanner-Rosenthal's New York studio where he had just concluded his lesson by playing the formidable Bach Concerto in the Italian manner.

"You see," his teacher explained, "my pupils do not lose any time in approaching the great, really worthwhile masterpieces of music. They do not waste time with finger exercises and scales that have no musical meaning. They learn to play the piano because they love it, because they are playing music that they love."

Mme. Kanner-Rosenthal revealed that it was her custom, in beginning a work with young pupils such as this lad, to play for them some Chopin, Bach and Beethoven and allow them to choose the music which most appeals to them and which they want to learn. Exercises for developing finger and wrist technic are found in the master work, and the pupil learns the relation of technic to the music itself, "a concept essential to true virtuosity," as she said.

Herself a pupil of Theodor Leschetizky, Mme. Kanner-Rosenthal reveals that her teaching methods, which have produced Poldi Mildner, Robert Goldsand, Sari Biro, Rosa Linda (Kaplan), Evi Waechter, Julius Chajes and Rex Battle, are an expansion of the Leschetizky system with the emphasis placed on individuality.

"For example, in the manner of fingering," she pointed out, "I do not believe in adhering to rigid printed fingering. It seems to me much more important to show each pupil how to work out his own fingering in terms of his own physical limitations and in terms of the musical phrases as he interprets them. Then, I believe that while the young pianist must give attention to detail, considerations of detail must never obscure for him the great line of the music."

77 CONGRATULATES 7

as Moriz Rosenthal, last active concertizing pupil of Franz Liszt, greets Kenneth Amada, protégé of Mr. Rosenthal's wife, Mme. Hedwig Kanner-Rosenthal eminent Viennese pianist and critic, after the lad had performed Bach's Concerto in the Italian Manner at a recent J. S. Bach Matinee in New York. He is said to be the youngest pianist ever to perform this work.

Photo by Charles James Fox

Carrying on a Great Tradition

From Vienna, where for many years she had charge of the Master Piano Classes at the Vienna Conservatory of Music, Mme. Kanner-Rosenthal brings to America many traditions. Already her work with young American artists in this country has given her visions of a new and even greater virtuosity that may be developed on these shores.

"The American talent is wonderful," she said. "Whereas the people of Europe have, through generations of suffering, developed a somewhat deeper emotional quality, the Americans have an intellectual capacity that is unequalled. With the infiltration into America at this time of the great European musical traditions, these qualities of mind and spirit may be fused into a greater artistry than we have ever before known."

Asked what she believes to be the initial requisites for pianistic virtuosity, the eminent Viennese pedagogue declared: "The most important thing is a musical nature—a love of music and a feeling for it, and an innate sense of rhythm. With this as a basis, one can, by application, learn to do anything."

As essential to pianistic development as any actual work at the keyboard, Mme. Kanner-Rosenthal believes, is the pupil's growth in understanding of music and of the non-musical things which give background to his personality and his art. "Often I will ask a pupil: 'How many hours have you practiced today?'

"Eager to please me, he will answer: 'Five' or 'Six' or 'Seven.' Then I will say to him: 'But that is bad, for you have had no time to read Shakespeare, or visit a picture gallery, or walk where there are trees and grass and a wonderful view of the sunset.'

"If the pupil is playing Bach or Liszt or Brahms, he must know something about Bach and Liszt and Brahms as men so that he can understand what they are trying to say in their music, must read biographies of the great composers and histories of their times. Nor must the student of piano limit himself to piano music. He must go to orchestral concerts. He must go to the opera. He must hear every kind of music so that he can better understand the music he is playing."

Although she has given much class instruction, Mme. Kanner-Rosenthal prefers individual teaching. "I do, however, invite my pupils to sit in on each other's lessons frequently," she said. "They not only learn from listening, in this way, but it gives the pupil who is working experience in playing for an audience, trains him for self-confidence."

Another discipline for her students is that they must all study accompaniment, learning self-control and self-subordination where necessary. Mme. Kanner-Rosenthal herself was the accompanist of many leading singers, among them Clara Clemens-Gabrilowitch, with whom she collaborated on several memorable tours.

W. A. B.

Budapest Premieres Ballet of Cleopatra

Jenö von Takacs Uses Rare Instruments in His Scoring

BUDAPEST.—Although Hungary is beset with war clouds, it never ceases to struggle for advancement of the arts. The final premiere of the operatic season brought an all-Hungarian ballet, Egyptian Legend, the plot of which was adapted from Gautier's Cleopatra. Arranged in three colorful scenes, it depicts a love episode of the Egyptian queen with a young slave.

The music is by Jenö von Takacs, who two years ago visited the United States as pianist-composer, and who has lived for a long time in Egypt. Although regarded as a specialist in Oriental music, he has not used such melodies in his rich and colorful score, which characterizes the exoticism of the East with outstanding fantasy. Oriental percussion instruments never before used in symphonic music are introduced and give a peculiar charm to the score.

Gyula Harangozó, ballet master, who is choreographer at La Scala, deserves the highest credit for his work. Aided by Tivadar Márak's costumes and Zoltán Fülöp's stage designs, he was able to give the impression of dancing bas-reliefs of ancient Egypt. The 45-minute ballet was a great success, receiving praise of both audience and critics.

Takacs, who was born in Hungary in 1902, studied in Vienna and for several years was a professor at the conservatories in both Cairo and Manila. As a pianist he appeared as soloist with important orchestras in Europe and in 1938 visited the United States, where his Tarantella, for piano and orchestra, his Movements Symphoniques, for theremin and orchestra, and other symphonic and chamber music scores have been heard.

AGNES BUTCHER.

LATE NEWS BRIEFS

Fire destroyed the contents of the summer home occupied by John Alden Carpenter, at Beverly, Mass., including his piano and MSS. The American composer and his wife escaped unhurt.

* * *

Darius Milhaud, eminent French composer, arrived in New York on July 16 on the SS. Excambion, which left Lisbon on July 6.

* * *

More than 100 young musicians from four states have been selected to play in the Youth Orchestra at the New Hampshire Seacoast Music Festival, under Bjornar Bergethon, musical director, on July 27 and 28 at the Arthur L. Hobson estate, Little Boar's Head, N. H.

* * *

The carillon in the Belgian Building at the New York World's Fair will be moved to Leland Stanford University in California.

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The National Orchestral Association, Inc., of New York, on its tenth anniversary, received the original MS. of Mozart's "Haffner" Symphony as a donation from one of its directors.

* * *

Sir Donald Francis Tovey, 64, eminent British musician, and since 1914 professor of music at Edinburgh University, died in London July 11. Born at Eton, he was the son of the Rev. Duncan Crookes Tovey, assistant master of Eton College. In 1898 he was graduated with classical honors from Balliol College, Oxford, where he held a Lewis Nettleship Memorial Scholarship in Music. In 1900 he gave a series of chamber music concerts in London and then appeared in Vienna and Berlin through the cooperation of Joachim and other artists. Sir Donald, knighted in 1935 by King George, founded the Reid Orchestra in 1917 at Edinburgh University, which was composed of students and professional musicians and produced many important works. In 1925 he made his New York debut in old Aeolian Hall as a pianist. Three years later he made another American tour. He had written many critical works and articles and also composed concertos and an opera, The Bride of Dionysus.

Freccia Re-engaged For Havana Orchestra

Echaniz Applauded at Year's Final Concert—Barer Scores

HAVANA.—The Philharmonic Orchestra of Havana and its young conductor, Massimo Freccia, made its final appearance for the season at the Auditorium. Weiner's vigorous orchestration of the Bach Toccata and Fugue in C major opened the program. Tchaikovsky's piano concerto in B flat minor was played by José Echaniz with arresting brilliance. He was recalled many times. The rest of the program listed Stravinsky's Fire Bird Suite; Debussy's Ravel Sarabande and Wagner's Rienzi Overture. This concert ended the most successful season in the history of the orchestra. Mr. Freccia, who has been reengaged as musical director of the organization for the next year, was warmly applauded, the players joining in the tribute.

Simon Barer, Russian pianist, delighted a large audience composed exclusively of members of Pro Arte Musical Society, in the Auditorium. Notable was the interpretation of the group by Scriabin. The program also comprised compositions by Bach, Beethoven, Chopin, Schumann and Liszt. Mr. Barer was heartily congratulated. Extra numbers were added at the end.

H. DE B.

Katz' Summer Studio

I. Rudolph Katz, violinist and teacher, is keeping his Carnegie Hall studio open for the summer to accommodate private and ensemble students.

ELEANOR STEBER, RECEIVING FLORAL GIFTS

at her home-coming recital in Wheeling, W. Va., following her winning the Metropolitan Opera Auditions of the Air.. The city of her birth attended en masse and a second concert on the following night was demanded, another sell-out. Inset, Miss Steber with FABIEN SEVITZKY, left, conductor of the Indianapolis Symphony Orchestra, and Pierre Beique.

Home State Fetes Eleanor Steber, "Met." Winner

Winner, with Arthur Kent, baritone, of this year's Metropolitan Opera Auditions of the Air, Eleanor Steber, American soprano, was greeted officially when she returned to her home city of Wheeling, W. Va.

By vote of the City Council, the day was marked as Eleanor Steber Day and Mayor John J. Mathison and George J. Kossuth were in charge of the official, musical and civic greeting. Her special train was captioned Eleanor Steber Special and was met by the Warwood H. S. Band which led the motorcade through the streets to her home in Warwood.

Miss Steber had to give a second concert on the evening following her first program there. On invitation of Gov. Homer A. Holt, Miss Steber was selected as "Miss West Virginia" and will represent her state on Aug. 3 at West Virginia Day at the New York World's Fair.

In addition to being soloist with the Montreal Symphony Orchestra, conducted by Fabien Sevitzky and with the Orpheus Club of Newark, N. J., Miss Steber has made recent appearances at Parkersburg, W. Va.; at the centennial anniversary of Bethany College; in Pierné's Children's Crusade at Springfield, Mass.; in Verdi's Requiem at New London, Conn., and in Newark. Her summer program lists an appearance on July 23 with the Scranton (Penna.) Orchestra.

Philadelphia La Scala Opera Announces Repertoire

PHILADELPHIA, PENNA.—Francesco Pelosi, general manager of the Philadelphia LaScala Opera Company announces the following repertoire for the 1940-41 opera season of subscription performances at the Academy of Music: Aida or Otello, La Boheme, Rigoletto, Lucia, Tristan and Isolde, Manon, Andrea Chenier or Traviata, Cavalleria Rusticana and Pagliacci.

The company has been engaged to appear in some of the principal cities of the United States for a three-week tour. Negotiations are now underway for an additional two weeks.

Felix Witzinger Makes Debut At World's Fair Concert

Felix Witzinger, young Swiss pianist, was introduced for the first time in this country in a recital at the Swiss Pavilion, New York World's Fair.

Mr. Witzinger, who has appeared in Paris and London as well as his native Switzerland, presented a short program which included the Schumann Etudes Symphoniques, a Cappriccio, Aria and Alla Tarantella, op. 12, by the Swiss composer Walter Schulthess and the Chopin Polonaise, op. 44. All were played with individuality and musical insight and heartily received by the cordial audience.

M. M.

Helen Traubel
DRAMATIC SOPRANO
METROPOLITAN OPERA ASSOCIATION
"One of the triumphantly great sopranos of her day. . . . Re-establishing a purity of vocalism that has virtually lapsed for two generations."
—Eugene Stinson, Chicago Daily News, June 12, 1940
Exclusive Management: Evans & Salter 113 West 57th St., N. Y.
Division: Columbia Concerts Corporation of Columbia Broadcasting System

Soloists and American Scores Featured in Stadium Concerts

A capacity audience on July 1 greeted the annual appearance of Lily Pons and André Kostelanetz at the Stadium, and the famous couple aroused continuous enthusiasm.

Miss Pons, in happy mood and excellent voice, (barring a few lapses from pitch) sang with her customary taste and brilliance, her numbers being mostly coloratura, with Barber of Seville and Lucia (Mad Scene) arias as the highlights. The Echo Song by Bishop-La Forge also drew rapturous applause.

Kostelanetz functioned musically and feelingly both in the accompaniments for Miss Pons and the purely orchestral works, Weber's Freischütz Overture, Debussy's Afternoon of a Faun and the Firebird Suite by Stravinsky.

Russian Music Featured

Alexander Smallens chose an all-Russian program for this July 2 event at the Stadium, and the weather forces remained neutral and sent no shrapnel of rain or bombs of thunder against the innocent by-sitters.

However, there were some sinister moments in the first symphony by Shostakovich, but nothing more alarming happened than occasional impressive fortissimos from the full orchestra.

Musically speaking, the work again interested and appealed with its originality, rich coloring and altogether expert writing. Smallens conducted con amore, and the playing was vital and virtuoso throughout.

The rest of the program was gentler in character, and more melodious, with Balakireff's Overture on Three Russian Themes and the second symphony by Borodin. Again the Smallens musicianship and baton skill registered effectively, and the response of the listeners was spontaneously warm.

Schuman Cantata Has Premiere

Following the introduction a week previously of new works by Harris and Still on American themes, the July 4 program at the Stadium brought the premiere of This Is Our Time, a secular cantata by William Schuman, based on a cycle of five extremely simple and heroic poems by Genevieve Taggard. Alexander Smallens conducted the Philharmonic players in this world premiere. To add interest, the choral parts were sung by a mixed workers' chorus, known as the People's Philharmonic Choral Society, conducted by Max Helfman, the members of which were said to have learned their music by ear but sang with exemplary sense of pitch and tonal eloquence.

It is a sign of real vitality in American music that it has sprung so quickly to the task of voicing the feelings of our people in the present world emergency. The Taggard verses, admirably suited to setting for a mixed chorus, bear the subtitles Celebration, Work, Foundations, Questions, and Fanfares. They have a core of innate pioneering spirit of courage, cheerfulness, determination to meet destiny.

Mr. Schuman has written in the heroic vein, with spareness, simplicity, and a touch of striking orchestration when that is needed. The most extended section is that of Foundations, beginning "Expand, accustomed world," in which the composer achieves a firmness of contrapuntal climax. Other sections are less fully realized. Questions, for women's chorus and orchestra, has original harmonic color and wistful suggestiveness. In short, this is a work showing a sturdy musical thinker, whose occasional lapses into the banal are compensated for by a lack of preciosity at any time.

Mr. Smallens gave a strong, thoughtful performance, in which the work of the chorus, superb and understanding, deserved the highest commendation. The conductor was joined in the lengthy ovation by the composer, both having several recalls. Mr. Smallens' tributes were deserved, as he not only prepared a difficult score well, but had suggested its composition to the composer.

The concert opened with Henry F. Gilbert's Comedy Overture on Negro Themes, which has considerable of the folk spirit and historical importance, though it seems today, in the light of more recent writing, rather glib and conventional. The second half brought an expressive reading of Tchaikovsky's fourth symphony.

A Fanfare by Arcady Dubensky and The Star-Spangled Banner opened the concert.

Gallic Novelties

A French program brought two novelties under Mr. Smallens' direction, on July 5. First Stadium performances were given to the Berlioz overture to Béatrice et Bénédict and to Darius Milhaud's ballet, La Création du Monde. The latter work proved particularly interesting because of its atmospheric use of Negro jazz themes. The second half brought Chausson's symphony in B flat major one of its rare hearings—a fact all the more remarkable because of the transparent scoring and pastoral beauty of the work. Smaller numbers by Chabrier, Ravel and Debussy concluded the list.

On Saturday an orthodox program under the same leader included Mendelssohn's Hebrides Overture, Schumann's second symphony (C major), Wagner's Siegfried Idyl, Strauss' Don Juan and Weinberger's polka and fugue from Schwanda. There was warm enthusiam from the audience.

Popular ingredients marked the Sunday night bill, again under Mr. Smallens, when a Gluck-Mottl ballet suite, Mozart's G minor symphony (K. 550), excerpts from Berlioz's Damnation of Faust, Bizet's first L'Arlésienne suite and Dukas' Sorcerer's Apprentice were heard to applause.

Flagstad Attracts Throng

Another of those enormous audiences which turns out at the Stadium only for leading musical attractions, was on hand to welcome the first appearance of Kirsten Flagstad in a New York outdoor auditorium, and to greet the initial bow of Edwin McArthur as a conductor at the same place, on July 8.

He had functioned previously at Carnegie Hall and outside of New York as orchestral director for the noted soprano, and chiefly in the Wagner repertoire. On this Stadium evening the program was devoted entirely to that composer, Mme. Flagstad singing Elsa's Dream from Lohengrin, Elisabeth's Dich Theure Halle aria from Tannhäuser, Isolde's Liebestod from Tristan and Isolde (preceded by the orchestral Prelude), and the Immolation Scene from Götterdämmerung.

It is no news to say that the Flagstad voice, feeling and art, did brilliant and moving justice to the great music she sang, and that the listeners (20,000 strong) were rapturous in their demonstrations of pleasure.

McArthur exhibited his conductorship convincingly, giving devoted support to the soloist, keeping the players well in hand, and making the scores register tellingly with poetry and drama. He received individual plaudits for his leading of the Tannhäuser Overture, the Good Friday Spell from Parsifal, Prelude to Meistersinger and The Ride of the Valkyries.

McArthur Leads 8 American Works

The concerts of the next two evenings, July 9 and 10, provided a miniature American music festival under the baton of Edwin McArthur, who gave no less than eight native scores, a majority in

(*Continued on following page*)

The Ballet Theatre, in Outdoor Setting, Brings Terpsichorean Variety to Stadium

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The performance of the Ballet Theatre, at Lewisohn Stadium on June 27, gave concrete evidence of the permanence of this organization. And lest anyone think that their brilliant performances at the Center Theatre last winter were merely a flash in the pan, it can be flatly stated that the recent concert demonstrated once again the preeminent qualities that have made this group the most important development in American ballet history.

The second group of ballets to be presented at the Stadium on July 15 and 16 will feature three variations from Anton Dolin's Italian Suite. In this first American performance of Dolin's version of the Cimarosa score, he will be assisted by Nina Stragonova. Carnaval, Jardin aux Lilas and Swan Lake will complete the program on the latter two evenings.

With several exceptions, the casts of the three ballets presented—Les Sylphides, Peter and the Wolf, and Voices of Spring—were the same that proved so exciting in past performances. In Les Sylphides the soloists were Karen Conrad, Nina Stroganova, Lucia Chase and Dimitri Romanoff. Their performances, as an previous occasions, are always to be remembered.

It was in Sergei Prokofieff's Peter and the Wolf that the first changes in cast occurred. Nora Kaye was a very winsome Bird; David Nillio, a most dynamic Wolf and Donald Saddler added color and humor to the First Hunter. Otherwise, the cast remained the same, Eugene Loring, Peter; Karen Conrad, the Duck; Nina Stroganova, the Cat and Edward Caton, the Grandfather. Much has already been said of the precocious interpretations afforded by these artists in their particular roles, but this was by far the best performance to date.

In Voices of Spring there were also numerable changes; Leon Danielian was the new Lamplighter; Anthony Tudor and Hugh Laing, two Cadets, and Eugene Loring, the General. Karen Conrad, Lucia Chase, Patricia Bowman, Leon Varkas, Dimitri Romanoff and Edward Caton completed the list in their usual roles.

Of the popularity of Voices of Spring, there can be no doubt. Yet one wonders if that popularity would be even more enhanced by some cuts, for the ballet is of unconscionable length. Patricia Bowman is undoubtedly a great dancer, and the main role is eminently suitable to her talents, but in the endeavor to provide her with an appropriate vehicle, the unity of the whole is lost, and her part is too dominant for a well balanced production.

The astonishing feature was that nothing was lost in this outdoor performance; in fact aided by the vastly superior ensemble and precision of the New York Philharmonic, under the baton of Alexander Smallens, the presentation took on an added stature. Since ballet is conceived in terms of the theatre, one might suppose that in the spacious Lewishon Stadium much detail would be lost, but this was not the case. The artistic effect was up to the standards previously set by the Ballet Theatre.

Photo by Paul E. Norine, Denver

GREETED BY DENVER MAYOR.

Edwin McArthur returns to his "home town" and is accorded a reception at City Hall. Left to right, Mrs. Florence Lamont Hinman, director, Lamont School of Music; Mayor Benjamin Stapleton, presenting a gold key to the conductor; Mrs. William McArthur, his mother; Mr. McArthur; and his sister, Mrs. Joseph S. McClelland, and her children.

McArthur Gets Key to Denver and Honorary Degree

DENVER, COLO.—This year's commencement exercises of the Lamont School of Music included the conferring of an honorary doctor's degree upon Edwin McArthur, accompanist and conductor, who also delivered the commencement address. In this he championed the cause of American youth in music, urging that all young people seeking expression in music be given the opportunity to do so.

Upon arrival in his native Denver the young musician received from Mayor Benjamin F. Stapleton the key to the city and its freedom in the presence of a large group of relatives and friends.

At the commencement exercises two songs were performed by Agnes Davis, Metropolitan opera soprano and member of the class of '28. G. S.

Concerts at Stadium

(*Continued from preceding page*)

first Stadium hearings. The first concert opened with Philip James' overture, Bret Harte, winner of honorable mention in a recent contest of the Philharmonic, which uses popular songs of the period in a large-scored composition of alternately brisk and wistful moments.

Then came Charles Wakefield Cadman's three-movement American Suite, with sections entitled Indian, Negro and Old Fiddler, a practical work of obvious simplicity and effectiveness, the latter two movements being among the most popular items in this series and repeated on the following evening.

Henry F. Gilbert's prelude to Synge's play, Riders to the Sea, sweetly nostalgic, still holds its own fairly well after several decades, though its length is somewhat excessive

The final native work on this evening was Deems Taylor's fantasy, Circus Day, program music at times of a somewhat banal sort in keeping with its subject, portraying with cleverness such phenomena as the street parade, big top, monkey circus, waltzing elephants, tightrope walker, jugglers and clowns.

Mr. McArthur conducted conscientiously, making an especial effect with the Gilbert, Cadman and Taylor pieces. The second half included Thomas' Mignon overture, the Debussy Afternoon of a Faun and Festivals, and Liszt's Les Preludes. The audience, though not large, was warmly disposed.

The July 10 concert brought an even more representative garnering of American music. Emerson Whithorne's Sierra Morena, a brief composition based on Spanish dance rhythms, paints an exotic *milieu* with colorful, instrumentation. Samuel Barber's Adagio for string orchestra remains a strikingly simple, poignant expression.

Charles M. Loeffler's Poem (To Eloise, My Wife) is a long and richly instrumented tone poem opening in quasi-impressionistic manner, which loses its interest somewhat because of too great diffuseness. The repetition of the two Cadman movements from the previous evening followed.

Vittorio Giannini's An Opera Ballet, composed for an as yet unfinished lyric drama on an Oriental theme, includes four sections played without pause and bearing the titles: The Queen and the Sadness of Love, Dance of the Jugglers and the Comedians, The Dance of the Lover and Pas de Deux, and Dance of the Slaves. Through derivative, the expertly scored suite fulfills excellently its role of providing rich and languorous choreographic music, with brisk rhythms to provide contrast.

The second half of the concert was devoted to the Tchaikovsky fifth symphony, in an exposition of dramatic sort.

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Britain's Cool Resolve Unshaken As Music Aids in Protean Task

By HUGH LIVERSIDGE

LONDON.—These seemingly dark days are lightened by cool resolve, sovereign courage and quiet determination in Britain. So far there has been no attempt to curtail any cultural activities. In fact, a most comprehensive series of Anglo-French music had been planned, but later had to be discontinued "owing to insuperable and unforeseen difficulties."

The first of these events took place at the Queen's Hall on a recent fateful Tuesday with the London Philharmonic Orchestra, under Basil Cameron. The program included works by Berlioz, Ibert, Debussy, Delius and Dukas. Clifford Curzon was able soloist in John Ireland's Concerto in E flat for piano and orchestra.

During the interval the Prime Minister's speech was broadcast. The French Ambassador and the Rt. Hon. Alfred Duff Cooper were to have been present, but were doubtless prevented by the grave news from France.

Myra Hess Leads National Gallery Concerts to Victory

The National Gallery concerts under the aegis of Myra Hess continue the even tenor of their way.

At a notable concert Miss Hess led Norina Semino, cello, Winifred Allen, viola, Winifred Smith, violin, in Brahms' Quartet in A major.

The peak of artistic achievement was reached by Miss Hess and Lionel Tertis, viola, in the Variations on a Mozart theme by Beethoven and the same composer's Sonata in G minor.

Ivor Newton, *doyen* of accompanists, has also participated at many of the National Gallery Concerts.

The Jacques String Orchestra conducted by Reginald Jacques packed the Wigmore Hall with a Bach-Handel program. The orchestral playing was of the highest order. John Francis, flute, and Lucille Wallace, harpsichord, greatly enhanced the proceedings.

At the National Gallery a most attractive concert in the Anglo-French series took place. Maggie Teyte, soprano, gave some remarkably fine singing in Berlioz's Les Nuits d'Été. Other outstanding items of the program were Purcell's Suite, A Gordian Knot Untied, Grétry's suite from Céphale et Procris, and Satie's merry piece Jack in the Box. Constant Lambert conducted the London Philharmonic Orchestra with his usual skill.

Unfortunately this concert had to be the last of this series. But as if to offset this piece of news I have just received the programs of the Promenade Concerts, which commence in August and end in October. That this series of concerts will be given in war time is due largely to the generosity and public spirited enterprise of Keith Douglas. The orchestra will be the London Philharmonic. Sir Henry Wood will again be the conductor and this will be his forty-sixth and farewell season in that capacity.

At the National Gallery, the Griller Quartet with Frederick Thurston, clarinet, gave clarinet quintets by Brahms (B minor, op. 115) and by Bliss. The audience was appreciative of the players' artistry.

His Eminence Cardinal Hinsley attended a concert at the Wigmore Hall in aid of Canteen and Recreation Huts for the forces. Kathleen Long, piano, played pieces by Schumann, Chopin, Ibert and Debussy. John McKenna, tenor, sang arias by Handel and Mozart, and Mendelssohn's charming When through the Piazzetta. Vere Laurie, bass, gave four songs from Beethoven's Irisch Lieder with the original obbligatos for violin and cello played by David Martin and Florence Hooton respectively.

Elizabeth Simpson Presents Afternoon of Piano Music

BERKELEY, CALIF.—Elizabeth Simpson presented her annual Afternoon of Piano Music at the Women's City Club here on June 2. Four complete programs were given by members of Miss Simpson's professional, artist, collegiate and high school classes.

Doris Osborne played the D minor organ concerto of W. F. Bach in the piano arrangement by August Stradal; Miriam Budd, Cesar Franck's Symphonic Variations; Mary Barbis, Jean Francaix' concertino in G major; Janis Van Thiel, Grieg's A minor concerto; Floyd Sharp, Mendelssohn's G minor concerto, and Marylin Mino, Mozart's C major concerto. Solos were presented by Ellen Marshall, Violet Caldwell, Shirley Adams, Gladys Lotter, Walter Rose, Keith Morrow, Raymond Brandlein and others.

Miss Simpson lectured at the California Music Teachers convention on July 10 at Riverside and is now summering at Santa Barbara. S. N.

Primrose Quartet Records Smetana's Score

The first recording by the Primrose Quartet, Smetana's E minor quartet (From My Wife) has just been released. The quartet, headed by William Primrose, violist, are all members of the NBC Orchestra, Mr. Primrose being first violist.

Josef Gingold, like Mr. Primrose, a pupil of Ysaye, and Oscar Shumsky, graduate of Curtis Institute, are the violinists. Harvey Shapiro, the cellist, is a winner of both the Loeb and Naumberg prizes. Mr. Primrose was the violist of the London Quartet before it disbanded. Ysaye, with whom he studied in Brussels, persuaded him to change from the violin to the viola.

Pittsburgh Has "Pop" Concerts

PITTSBURGH, PENNA.—A series of "Pop" Concerts by Victor Saudek and his Little Symphony Orchestra opened on the Hotel Schenley lawn on June 25. They are given on Tuesday and Friday evenings until Aug. 2, with vocal and instrumental soloists. May Beegle is the manager.

SIGNING DECLARATION OF DEPENDENCE.

Felix Knight, tenor of concert, opera and radio, and Ethel Blume, obtaining the marriage license that permitted them, on June 21, to say "I do" and become Mr. and Mrs. Knight. The former Miss Blume is heard as Betty in The Easy Aces.

Photo by Larry Gordon

Boston Concert Dedicates $300,000 Hatch Memorial

(*Continued from page 3*)

wealth Avenue and who died in 1926, specified that $300,000 be used to build a memorial to her late brother, Edward, stipulating that it must be erected in or near Boston and be open to the public.

How the Edward Hatch Memorial came to be an acoustic shell may thus be summarized: For nearly 10 years the fund lay unemployed, until in 1935 Paul Dever, Attorney General of the Commonwealth, discovered its existence during an investigation of public trusts. Two new trustees were appointed, and these decided upon using the money to build a planetarium. When study revealed there was not enough money for that purpose, consultations with public officials and private individuals ultimately brought the decision to replace the old steel acoustic shell upon the Esplanade with a permanent one of masonry.

So beautifully has Richard Shaw designed the structure, and so admirably was it built that the term "acoustic shell" hardly does it justice. The edifice contains not only a large stage equipped with excellent lighting, but underground there are quarters for orchestra and conductor, including a rehearsal room and an instrument room. There is, also, electrical amplifying equipment to be used for speaking.

"A long cherished dream come true," said Arthur Fiedler as he spoke during the dedicatory exercises at the opening concert July 2.

"No finer use could have been made of this money," was the comment of Mayor Maurice J. Tobin at the ceremony.

A Distinguished Structure

Both statements are equally true. The Edward Hatch Memorial is a triumph of ideals, civic responsibility and good common sense. For many years to come the granite-faced memorial will benefit Bostonians and others from surrounding communities.

The perspective is such that the shell looks enormous when one stands in front and considerably away. The acoustics are excellent, thanks to the careful planning of Dr. William R. Barss. On the front facades are placed in bronze the names of nearly 50 outstanding composers, European and American.

Mr. Fiedler's opening program assembled the Egmont Overture of Beethoven; Grieg's charming miniature for strings, Spring; España Rhapsody by Chabrier; a suite of Americana from four composers including William Billings, the finale from Tchaikovsky's F minor Symphony, and The Star-Spangled Banner.

An audience upward of 20,000 listened to concert and dedication, at which numerous public officials and several trustees of the Boston Symphony Orchestra were present.

Petri Plays at "Pops"

The closing weeks of the Pops at Symphony Hall brought forward several features of note, particularly the appearance of Egon Petri, Dutch pianist, as soloist in Beethoven's Emperor Concerto, June 28. The concert was for the benefit of the Holland Relief Fund. Mr. Petri (who had not played publicly in Boston since 1933) was cordially welcomed, and tumultuously applauded for his magnificent work. Mr. Fiedler surrendered the baton to Jakobus Langendoen, Dutch cellist of the orchestra, for performance of Mr. Langendoen's excellently scored variations, for strings, upon an old Dutch tune, Bergen-ap-Zoom.

Beethoven Rarity and Lambert Score Heard

There were two revivals of interest at the June 20 concert—Beethoven's Choral Fantasia (unheard in this town for many, many years) and that colorful experiment by Constant Lambert which aroused so much comment about a decade ago—Rio Grande. For both the pianist was Jesus Maria Sanroma, and the Cecilia Society the chorus. Arthur Fiedler conducted.

This reviewer had heard the Choral Fantasia but once before, when Toscanini did it with the NBC Orchestra at a broadcast concert last December. Neither musical fish, flesh nor fowl, it is yet absorbing, well worthy to be heard now and then. The analytical listener will also find it interesting to compare the choral part with the finale of the Ninth Symphony, between which there is a strong resemblance. Rio Grande has managed to survive quite well. The rather wild writing for chorus has naturally dated, but the work as a whole is still good fun, in some places remarkably beautiful.

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America Offers the Best Field For Talent, Believes Sari Biro

Giving her debut in Town Hall, New York, on May 4 as the realization of a "long cherished dream" which she had ever since she won her Artist Diploma from the Liszt Ferenc Academy of Music in Budapest, Sari Biro, the dynamic pianist, said that works by American composers have been "an integral part" of her program and she intends to include them on her appearances this summer.

"Ever since my student days at the Academy where Emmerich Stefaniai was my professor, I have felt that in America I would find the field for my talent," Miss Biro said. "The reception at my New York recital proved this and I am happy to have achieved this aim and to have had such a warm welcome. My American success is the greatest stimulus to my career.

"During the short time in America I learned to admire greatly the activity which I have found in the field of music and art and I have gathered unforgettable impressions. Prior to my New York success, I appeared in the South and the high degree of musical culture there, even in the smallest towns, left me speechless with admiration.

SARI BIRO

Premiered Weiner Concertino

"In the fall I have been engaged for a series of concerts with several orchestras as well as for solo recitals. My programs will include the various fields of piano literature from the classics and romanticists to the most modern composers. I would especially like to introduce to this country the Concertino of Leo Weiner, which through me was given its premiere in Europe with the leading orchestras of the continent. To my mind Weiner is one of the greatest Hungarian composers, equal to Bartok, Kodaly, Dohnanyi and Kadosa. He is a master at combining soft and warm moods with modern tones coupled with exceptional instrumentation."

The fragile but dynamic blonde personality whose technical skill proved astonishing at her debut which was one of the highlights of the current season, inherits her musical talent from her mother who was an accomplished singer.

Plan Vernacular Opera at Chautauqua Festival

CHAUTAUQUA, N. Y.—Thirteen performances will be given this summer by the Chautauqua Opera Association under the direction of Albert Stoessel and Alfredo Valenti. The schedule for the eleventh season lists Gilbert and Sullivan's Gondoliers, Smetana's Bartered Bride, Wolf-Ferrari's Inquisitive Woman; Gounod's Faust; Bizet's Carmen and Douglas Moore's Devil and Daniel Webster, all sung in English.

The personnel includes Harriet Henders, Muriel Dickson, Gertrude Gibson, Helen Van Loon, Janet Burt, Katherine Aspinall, sopranos; Joan Peebles, Pauline Pierce, Margaret Harshaw, contraltos; Charles Kullman, Hardesty Johnson, Donald Dame, Warren Lee Terry, Maxwell Lick, Arthur Bailey, tenors; John Gurney, George Britton, Gean Greenwell, David Otto, Hugh Thompson, John McCrae and Clifford Harvuot, baritones.

In addition to Mr. Stoessel, the conductors include Alberto Bimboni and Gregory Ashman. With the Moore work will be a dance program presented by Winona Bimboni and the opera corps de ballet.

Soloists Engaged

Soloists engaged to appear with the Chautauqua Symphony Orchestra under Mr. Stoessel, as conductor, are Rose Bampton, Harriet Henders, Gertrude Gibson, Helen Van Loon, Meta Westlake, sopranos; Joan Peebles, Pauline Pierce, contraltos; Charles Kullman, Donald Dame, tenors; John Gurney, Evan Evans, Clarence Reinert, George Britton, baritones; Ernest Hutcheson, Muriel Kerr, Jerome Rappaport, Roslyn Tureck, Leonid Hambro, Oscar Wagner, Alberta Massielo, pianists; Mischa Mischakoff, Albert Stoessel, Bernard Kundell, violinists; Felix Salmond, Georges Miquelle, cellists; Georges Barrere, flutist.

Several choral concerts will be given under the direction of Walter Howe by the Chautauqua Choir and massed choirs from neighboring communities. Rossini's Stabat Mater, Beethoven's Ninth Symphony and Sibelius' Onward ye Peoples are scheduled for performance.

For the closing concert on Aug. 24 Grace Moore, soprano of the Metropolitan, will give a song recital.

John Warren Erb Conducted Many Concerts During Season

Dr. John Warren Erb in addition to his activities as director of instrumental music in the School of Education, New York University and head of the music department at Lafayette College, Easton, Penna., has had an active season of conducting. Dr. Erb presented Edgar Stillman-Kelly's Pilgrims Progress at the Waldorf-Astoria, and later over WEAF.

The Bronxville Women's Club Chorus, a Festival of 21 choirs at Jamaica, L. I., a concert by the Symphonic Society of New York University, concert by the Musical Arts Chorus of Easton, the Lafayette Singers and Little Symphony at Lafayette College were included in Dr. Erb's activities. He also directed a concert in Carnegie Hall, New York, by 350 singers at the Federation of Music Clubs Convention, and was associate director at the concert in Town Hall, New York, of the Symphonic Society and Glee Clubs of New York University; was guest conductor of the Orchestral Festival at Houghton College, Houghton, N. Y.

Jobin with Coast Opera

Raoul Jobin, who made his debut at the Metropolitan last winter, has been engaged for leading tenor roles by the San Francisco Opera Company.

Mu Phi Epsilon Day Marked at New York World's Fair

Members of Mu Phi Epsilon observed their "day" at the New York World's Fair on July 3 by presenting programs in the theatre of the Metropolitan Life Insurance Company building.

Two programs were presented there, the noon concert featuring Marjorie McClung, soprano soloist of the Riverside Church, New York; Ruth Bradley, pianist; and Mary Frances Lehnerts, mezzo-soprano, with Ethel Mae Bishop as accompanist for the latter.

At 4 o'clock, Thelma Jerguson, soprano, heard with orchestras and in concert; Evelyn Swarthout, who has given two New York recitals in Town Hall and also been soloist with orchestras; and May Barron, dramatic soprano, who has appeared with the San Carlo, Boston, Manhattan, Philadelphia and Detroit Opera companies and who since 1933 has been a member of the Chicago Opera, were the recitalists.

Hazel Griggs, pianist, gave a recital at 5:30 in the Goodrich Arena.

Several guests attended the luncheon of the fraternity at 1 o'clock in the Women's Advisory Building.

The "day" was the second of two "post convention" sessions. On July 2 members attended the Philharmonic-Symphony Society concert at the Lewisohn Stadium.

Lehmann and Melchior Tour in Joint Programs in Fall

Lotte Lehmann and Lauritz Melchior will join forces for a number of concerts in the fall following Mme. Lehmann's return to the San Francisco Opera after an absence of two seasons. They open their tour in Vancouver and will also sing in Seattle, Detroit, New Orleans, Charleston, Washington and New Haven.

Mme. Lehmann is already announced for solo recitals in New York, Philadelphia, Pittsburgh, Boston, Rochester, Madison, Wis., Columbia, S. C., Williamstown and Lowell, Mass., and Hanover, N. H.

D'Amicis Presents Recital

Enrico D'Amicis, composer, tenor and vocal teacher, presented Victoria Bitterman, mezzo-soprano, with Muriel Juliber at the piano, and Hanna Lefkowitz, pianist, as guest artist, in a program in Hubbell Hall, New York, on June 25. Miss Bitterman sang numbers by Caldara, Franz, Bizet, Albanese, Foster, Haydn, Wood and others. Miss Lefkowitz' program included works of Rameau-Godowsky, Chopin, Paganini-Liszt, Albeniz, Medtner and Delibes-Dohnanyi. Both artists proved competent technicians and musicianly interpreters. Mr. D'Amicis gave a short talk at the intermission.

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Opera and Ballet Lend Spice To Al Fresco Season at Dell

PHILADELPHIA.—Robin Hood Dell continues to attract large audiences for its interesting performances. On June 20 and 21, Bizet's Carmen was given a more than usually good performance. Three Metropolitan Opera singers heard included Rose Pauly, dynamic in the title role, Armand Tokatyan in fine voice as Don Jose, and Robert Weede expertly pinch-hitting, at the last minute, for the indisposed George Czaplicki as Escamillo. Miss Pauly, singing her first Carmen in this country, revealed an original art of vocal coloring and acting. Mildred Baldwin as Micaela completed the quartet of principals, each of whom both sang and acted well. Harold Kravitt as Zuniga brought to the part a finer voice than is usually heard in this role and considerable dramatic ability. Pearl Besuner (from the Metropolitan) and Georgia Standing as Frasquita and Mercedes, Abrasha Robofsky and Charles Haywood as Dancairo and Remendado did fine work in the quintet of the second act. Abrasha Robofsky also was heard in the part of the dragoon, Morales. The chorus was well trained and followed the leads of the conductor implicity. Alexander Smallens did a fine piece of conducting throughout. Incidental dances in Act II were well done by three of the Mary Binney Montgomery dancers, Jean Perkiss, Celia V. Cheskis and Elaine Gradess.

Ballet Theatre at Dell

The Ballet Theatre of New York appeared for the first time in Philadelphia, on June 25, having been rained out on the 24th. Smetana's overture to The Bartered Bride, unprogrammed, was the opening number, well presented by Harold Byrns, conductor for the Ballet. Les Sylphides, by Michel Fokine, to music by Chopin, was beautifully danced by Karen Conrad, Nina Stroganova, Lucia Chase, Dimitri Romanoff and the corps de ballet. The hit of the evening however, was Peter and the Wolf, by Prokofieff, with choreography by Adolph Bolm. Lucia Chase as The Voice introduced the characters, as they made their appearances over a "fence" to their respective motifs. The music, which is so full of humor, was enhanced by the clever choreographic presentation. The following were excellent in their respective parts—Eugene Loring (Peter), Annabelle Lyon (Bird), Karen Conrad (Duck), Nina Stroganova (Cat), Edward Caton (Grandfather), David Nillo (Wolf), Donald Saddler (First Hunter). After the intermission, Karen Conrad and Anton Dolin gave a beautiful interpretation of The Bluebird, music by Tchaikovsky, choreography after the original of Petipa. Voices of Spring, book by Mikhail Mordkin, music by Johann Strauss, closed the evening's entertainment.

The following evening The Ballet Theatre again appeared in another program, although repeating Peter and the Wolf, and Voices of Spring. Before the ballet the orchestra gave a three-quarters of an hour concert reading of Tchaikovsky's Lake of the Swans. Later on the program the ballet danced Swan Lake to Tchaikovsky's music, restaged by Anton Dolin after the original Petipa—a lovely thing, exquisitely done. Dolin gave his own personal interpretation of the Ravel Bolero, which proved intensely interesting.

Grace Moore Sings Under Sebastian's Baton

The concert on June 27, featured Grace Moore as soloist and drew a huge crowd. George Sebastian, conductor of the Scranton Philharmonic Symphony Orchestra, conducted. Miss Moore was in excellent voice, singing the aria Depuis le Jour from Louise with great beauty of tone. Later numbers sung by Miss Moore were Phidylé of Duparc, Malotte's Lord's Prayer, Kreisler's The Old Refrain, Ciribiribin (with piano accompaniment by Joseph Levine) and Mimi's aria from the first act of La Boheme. She was uproariously applauded and recalled many times. Mr. Sebastian did some splendid conducting in Beethoven's Overture to Fidelio, Schubert's Unfinished Symphony, the Overture and three entr' actes from Carmen, and Wagner's overture to Tannhäuser.

The Friday evening concert was rained out, and Saturday evening the program postponed from Wednesday was presented, with Sebastian again conducting. Wagner's overture to Rienzi, Saint-Saens' Danse Macabre, Finlandia by Sibelius, and in place of the Nutcracker Suite the Liebestod from Tristan and Isolde was given, then as a finale the Fourth symphony of Tchaikovsky. To each Mr. Sebastian gave a vital reading, and the orchestra an excellent performance.

9,600 Hear Gershwin Program

On July 1, the Dell piled up an all-time high in attendance, with an estimated 9,600 admitted and 5,000 more turned away. The occasion, was an all-Gershwin program with Oscar Levant as piano soloist, and a new Negro soprano, Virginia Lewis making her debut. Every available seat was occupied and the banks all around were covered with people. Mr. Levant was in fine form, and played the Concerto in F, Rhapsody in Blue, and several encores. His infallible sense of rhythm was needed in these unique works. He received a tremendous ovation.

Miss Lewis sang Summertime, and My Man's Gone Now, from Porgy and Bess. She has a powerful voice with much of the velvety smoothness of those of her race. She also received a rousing ovation and repeated Summertime as an encore. The orchestral numbers were Strike Up the Band, An American in Paris, Rhumba (Cuban) Overture (first time here), Three Piano Preludes, orchestrated by Lewis Raymond and receiving their first performance in this form.

MORLEY EVANS,

baritone, who recently appeared in recital at the Nurses' Residence Auditorium, New York, and will give a Town Hall program early next season.

On July 2, Selma Amansky, Philadelphia soprano, was the soloist, singing The Letter Scene from Tchaikovsky's Eugene Onegin, and the Czardas from Die Fledermaus of Johann Strauss, with artistry, good tone, and great variety of emotional feeling. Two encores were demanded. They were Oh Dear, What Can the Matter Be, and Harl McDonald's Daybreak. An enthusiastic audience manifested no uncertain pleasure. Mr. Sebastian was again on the podium, and gave fine readings of Von Weber's overture to Oberon, Smetana's On the Banks of the Moldau, and the glorious Brahms Symphony No. 2 in D major.

Aida Sung

A large audience filled Robin Hood Dell, on July 8, to hear and see an excellent performance of Verdi's Aida, given by a fine cast. Four were from the Metropolitan Opera Association—Rosa Tentoni, in the title role, Enid Szantho as Amneris, Arthur Carron as Rhadames, and Leonard Warren as Amonasro. Each showed a voice of beauty, artistically used, and also acted with skill and assurance. The usual arias were sung with great pleasure to the audience, which roundly applauded each. Harold Kravitt as Ramfis brought to the part a fine and resonant voice, while Abrasha Robofsky as the King, Pierino Salvucci as the Messenger were adequate. Lys Bert as the unseen Priestess, sang the part beautifully. Mary Binney Montgomery and her Dancers provided a colorful and pleasing ballet. The scenic effects (Karl Schroeder, stage director) were unusually beautiful. Alexander Smallens conducted with firm command of all elements. The opera was again successfully given on the following night.

Hilsberg Conducts

Alexander Hilsberg, concert master of the Philadelphia Orchestra, conducted two concerts on July 10 and 13 (the latter postponed from July 12, when bad weather prevented). The first was purely orchestral, featuring particularly the Scheherazade, Suite by Rimsky-Korsakoff, with the Wagner overture to the Flying Dutchman. Other numbers were On the Steppes of Central Asia of Borodin, Mendelssohn's Scherzo from A Midsummer Night's Dream, and Tchaikovsky's Capriccio Italien. Mr. Hilsberg showed a complete knowledge of the scores, a firm and commanding beat, and an artistic interpretation of each work.

The concert on the 13th had Jorge Bolet, pianist, as soloist, in the Schumann Concerto in A minor. Mr. Bolet revealed himself a magnificent musician. His technique is above reproach, his tone warm and appealing, and received a real ovation. Recalled many times, he finally returned to play Chopin's A flat Polonaise as an encore. Mr. Hilsberg delighted by his readings of works of Berlioz, Richard Strauss, Tchaikovsky, Liadoff, the latter represented by eight charming Folk Songs.

Templeton and Solomon Heard

Alec Templeton, blind pianist, was the soloist on July 11, and attracted a capacity audience, in spite of the imminence of a storm. He was first heard in the Emperor Concerto of Beethoven, in which he proved himself a pianist of excellent attainments in the classical field, as well as in his especial field of improvisation.

Izler Solomon, young conductor of the Illinois Symphony Orchestra, who had given Mr. Templeton fine support in the Beethoven concerto, began the Brahms Symphony No. 4, completing a beautiful reading of the first movement, but in the middle of the second, the rain descended and the concert was ended.

M. M. C.

Photo © by Bachrach

MARY HOWE

Mary Howe's Score Listed for Chautauqua Hearing

Mary Howe, Washington, D. C., composer, whose latest work, Sand, will be given at the Chautauqua Festival this summer, studied piano in this country with Ernest Hutcheson and abroad with Richard Burmeister. Her composition teacher was Gustav Strube.

Mrs. Howe has made many appearances as pianist with chamber music groups, directed two choral societies and concertized with Anne Hull in two-piano programs. She is vice-president of the Friends of Music at the Library of Congress, in Washington, and also active in the work of the National Symphony Orchestra, the Washington Choral Society and the Washington String Quartet. Her works have been used by many artists and choral organizations.

Harriet Cohen, English pianist, recently played Mrs. Howe's arrangement of Bach's Komm, Süsser Tod, made for her, over WEAF; Spring Pastoral for women's voices, was sung by many choral groups in May and Charles Hobbs directed it in Hackensack, Ridgewood and Brooklyn. Macklin Marrow will conduct her Spring Pastoral in an orchestral version at the New York World's Fair. A recording of her Stars, for chamber orchestra, as played by Quinto Maganini's chamber ensemble has recently been released.

Oliver Stewart Heard in Many Summer Programs

Oliver Stewart, tenor, has been fulfilling many engagements this summer. On July 7 he opened the concert series at the Longshore Club, Westport, Conn., shortly after a guest appearance at the Congregational Church in Ridgefield, Conn. While visiting in that state, he attended the festival at Dunrovin and later was a guest of Geraldine Farrar, former Metropolitan Opera soprano.

Mr. Stewart on Aug. 17 gives a program at the Granliden Hotel, Lake Sunapee, N. H., and later appears in Williamstown, Mass., and Swampscott, Mass. He also sings at Spring Lake.

Hertha Glatz with Toronto Ensemble

Hertha Glatz, contralto, will appear with the Toronto Philharmonic Orchestra on Aug. 4 when she will sing Hopak by Moussorgsky and an aria from Samson and Delilah. In her group with piano accompaniment Miss Glatz will be assisted by Gwendolyn Williams of Toronto.

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Baltimore Starts Stadium Concerts

6,000 Attend Open Air Event—Werrenrath in Peabody Series

BALTIMORE, MD.—The Stadium Civic Symphony Orchestra started its second season most auspiciously on June 23 when an estimated audience of 6,000 music lovers turned out to hear a program that ranged from Richard Wagner to Ferdé Grofé. The opening concert, the first of a scheduled eight to be held on Sunday evenings, was conducted by Robert Iula, permanent conductor of the organization which numbers 75 men, drawn in the main from the membership of the Baltimore Symphony Orchestra. Thomas F. McNulty, who with Mr. Iula conceived the plans that led to the inauguration of these splendid concerts, again heads the hard-working group that hopes, during the present season, to put the orchestra on a permanent and substantially paying basis.

Pasquale Tallarico, a member of the Peabody Conservatory faculty, was the soloist at the opening concert and gave a brilliant performance of the Tchaikovsky piano concerto in B flat minor. The audience was enthusiastic over the playing of Mr. Tallarico, as well as the purely orchestral portion of the program, which was nicely varied.

The second concert—postponed because of rain to the following Tuesday evening—featured Franz C. Bornschein as guest conductor with Frank Gittelson, the orchestra's concert master, as violin soloist. Mr. Bornschein presented two of his works, Persian Pageant, and The Sea God's Daughters. The Baltimore Music Club Chorus of 30 women's voices was heard in The Waltz of the Flowers from Tchaikovsky's Nut Cracker Suite, this vocal transcription also being the work of Mr. Bornschein. Mr. Gittelson gave splendid performances of the Meditation from Thais and The Old Refrain. As an encore, he played a Brahms Hungarian Dance.

Bart Wirtz is assistant conductor of the orchestra. Elliott Buse is directing the publicity and John Eltermann is stage manager.

MR. and MRS. ALBERT SPALDING VACATIONING at Aston Magna, their summer home in the Berkshire hills at Great Barrington, Mass.

Gilbert and Sullivan Program in Stadium

The first of the special concerts presented each season by the Municipal Department of Music, Frederick R. Huber, director, was given at Homewood Stadium on June 20 when a Gilbert and Sullivan program was presented under the direction of T. M. Cushing who has featured for many years the work of these two creators at his Guild Theatre in this city. Dean Gehring, Phyllis Tilley, Edmund Leonard, Raymond Jacquemot and William J. Christopher were the soloists and both separately and collectively provided the capacity audience with a most enjoyable evening, especially those who fancy the works of the celebrated Englishmen. Alma Loth scored an individual triumph with her dancing of the sailor's hornpipe during the first half of the program. The Municipal Band of Baltimore was conducted by Robert V. Lansinger and gave a good account of itself as usual.

Friends of Music Bow

The Baltimore Friends of Music, a new mixed chorus of 35 voices under the direction of Jeffrey Gould, young baritone, gave its first concert at the Hotel Stafford on June 18. The audience was enthusiastic over the work of this young group, which did surprisingly well considering the short time it has been working under Mr. Gould's direction.

The Peabody Summer School, managed by Mr. Huber, boasts the largest enrollment in its long career. The Sunday evening recitals by members of the faculty were resumed on June 30 with a program by Charles Courboin, Belgian organist. Reinald Werrenrath, distinguished American baritone, was heard on the following Sunday evening. GUSTAV KLEMM.

Berkshire Festival Programs Varied

1940 Concerts in 3 Series to Include Bach's Mass and Modern Scores

STOCKBRIDGE, MASS.—Plans have been completed for the Berkshire Symphonic Festival, which opens Aug. 1. The concerts will be given in three series, the first on Aug. 1, 3 and 4, the second on Aug. 8, 10 and 11, and the third on Aug. 15, 17, and 18. Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra, assisted by soloists and a chorus.

Programs for the three series are as follows:

SERIES A: Aug. 1, 8:30 P.M., The first Symphonies of Beethoven, Schumann, and Sibelius; Aug. 3, 8:30 P.M., Strauss's Don Quixote, Gregor Piatigorsky, cello soloist; Roy Harris's Third Symphony; Debussy's Prelude à l'Après-midi d'un Faune; Berlioz' overture to Benvenuto Cellini; and Ravel's Daphnis et Chloé (Suite No. 2); Aug. 4, at 3:30 P.M., Symphony in E Flat, No. 3, of Mozart; Stravinsky's Capriccio, Jesus Maria Sanroma, piano soloist; Brahms' Second Symphony.

SERIES B—Programs of Beethoven and Tchaikovsky (Commemorating the Hundredth Anniversary of Tchaikovsky's birth): Aug. 8, 8:30 P.M., Beethoven: Egmont Overture and Violin Concerto, Albert Spalding, soloist. Tchaikovsky: Symphony No. 6, Pathétique; Aug. 10, 8:30 P.M., Beethoven: Coriolanus Overture and Fourth Symphony; Tchaikovsky: Fourth Symphony; Aug. 11, 3:30 P.M. Beethoven: Symphony No. 6, Pastorale; Tchaikovsky, Symphony No. 5.

SERIES C: Aug. 15, 7:00 P.M., Bach's Mass in B Minor, with the Berkshire Festival Chorus, and Elisabeth Schumann, Viola Silva, William Hain, and Alexander Kipnis, soloists; Aug. 17, 8:30 P.M., Prokofieff's Classical Symphony; Hindemith's Mathis der Maler; Fauré's Suite from Pelléas et Mélisande; Respighi's Pines of Rome; Dorothy Maynor as soloist in Beethoven's Adelaide and a Concert Aria of Mozart.; Aug. 18, 3:30 P.M., Haydn's Symphony in G major, No. 88; Sibelius' Seventh Symphony; First Symphony of Brahms.

All concerts will be given in the new Music Shed at Tanglewood, between Stockbridge and Lenox

Syracuse University Has Summer Events

SYRACUSE, N. Y.—With the close of the music season in the city the center of interest in music shifted to the College of Fine Arts at Syracuse University. In a recent period of seven weeks the College offered to the public twenty-four recitals and concerts by its faculty members, music organizations, graduate students and seniors.

Among the music organizations represented were the University Chorus of 250, the Chapel Choir of 70, the Men's Glee Club of 50, the Women's Glee Club of 70, the University Band of 60, and the Junior Symphony Orchestra of 55. Each senior with a major in applied music gave an individual recital, and on June 3, 43 seniors were awarded the degree Bachelor of Music, and 4 graduate students received the Master of Music degree.

The Syracuse Morning Musicales, the Syracuse Civic Music Association and the Syracuse Symphony Orchestra have announced a long list of prominent artists for their series of concerts for next fall and winter.

The College of Fine Arts announced five concerts by the Syracuse Symphony Orchestra at the University Summer Session, which opened July 1.

H. L. B.

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Paganini Centenary Marked Solemnly by City of Nice

By IRVING SCHWERKÉ

NICE.—Despite the circumstances of the hour, the City of Nice made it a point of honor to commemorate the centenary of the death here on May 27, 1840, of Nicolo Paganini.

The commemoration was held in the Centre Universitaire Mediterranéen. Its keynote was a deeply moving simplicity and an almost religious attitude toward the memory and the art of the legendary virtuoso. The vast amphitheatre of the Centre was packed to its utmost capacity, some hundreds of people were turned away from the door, and, in the light of current events, the séance went far beyond its primal intention and became a magnificent homage offered to Italy, foyer of art, by another foyer of art: France—both ever-lasting in the history and unfoldment of thought, culture, and beauty.

Tribute to a Master

The first part of the proceedings was literary. Maurice Mignon, Directeur of the Centre Universitaire Mediterranéen, spoke on the weird, mystifying personality that was Paganini, placed him as one of "the greatest figures of the Romantic Epoch," and pointed him as a "signal moment in the springtime of music." The speaker resumed Paganini's sentimental life (everybody knows how women lost their heads and hearts over the violinist, as over a Valentino of a later period) by reading a letter from "Hélène, catalogued by the strange Nicolo as "No. 19." Monsieur Mignon also read a paper entitled "L'Eloge de la Virtuosité," which had been prepared by Paul Valéry, prevented by illness from being present.

The word then went to Louis Bonfiglio, Mayor of Nice, and at the same time a distinguished musicologist. In an allocution that was the summit of the commemoration, and in which one sensed a perfect knowledge of and affection for the subject, and which was delivered with irresistible simplicity, Monsieur Bonfiglio recounted Paganini's sojourns and concerts at Nice, and with poignant phrase told the story of that genius' posthumous martyrdom; how full four years elapsed before Paganini's mortal remains could be transported to his native city Genoa, "the Church and Paganini's friends being in total disagreement over the ultimate destiny of Paganini's soul!"

The second part of the program was musical. It was provided by two young virtuosos: Ida Presti, guitarist, and Charles Cyroulnik, violinist, first prize of the Paris Conservatoire, class of Boucherit, the latter tossing off Paganini caprices to cheers and ovations.

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NEW YORK JULY 15, 1940 No. 3015

Concerning Children's Concerts

Napoleon once said that, given the specialized training of the young, he could design any kind of future for a nation.

The same idea has been borrowed and applied by some present rulers in Europe, even though they shape it to unworthy ends.

But whether employed for good or evil, the system is a powerful one, and now more than ever before, the governments, churches, schools, colleges, universities, and utilitarian as well as idealistic groups realize its dominant strength.

In the world of tone, too, twentieth century educators, especially in America, know how necessary it is to train children musically in order to achieve intelligent adult audiences of the future. All our worthwhile music teaching is centered on that modern conception. From kindergartens to universities, the curricula now include systematized attention to music; symphonic organizations give children's concerts; the radio has special programs and courses for them; and several millions of youngsters are drafted annually into the bands and orchestras of our public schools all over the land.

Outstanding in the endeavor to make concerts bring understanding and enjoyment to children, have been Dr. Walter Damrosch and the late Ernest Schelling, the former a pioneer in the process. Schelling, however, applied newer, more original methods, their chief features consisting of short musical selections (not too many and not too long ones); interpolated talks illustrated with slides on a screen; and a song in which the audience joins vocally. Well-known professional artists (glad to donate their services) or unusually talented young people from the audience, serve as soloists. Audience participation is encouraged further through school preparation, the writing of program notes, singing songs from the stage by a chosen school or group, and notebook competitions, with prizes offered for the best memoranda recorded by the youthful listeners during the season of concerts.

Mr. Schelling started his children's concert plan almost twenty years ago, and it developed so greatly as he went on, that he gave up his resplendent career as a pianist in order to devote much time and energy to the furtherance of the work he loved most. He demonstrated his courses with major orchestras in America and Europe, but his chief activities were centered in the celebrated series conducted so long by him with the Philharmonic Society in New York. After his death it was found that he had left his collection of slides, music, and lectures to the Philharmonic, but a clause in his will stipulated that it be made available also for other orchestras. This has been done by the legatees, who charge a nominal fee for the loan of the material and its transportation.

However, not enough use is being made of it, perhaps because some orchestras and conductors do not know that it is procurable, or because they lack funds to pay the necessary charges. In the latter case, it seems that local music-loving patrons, or certain of the orchestral guarantors should have the cause at heart sufficiently to defray the costs. It is almost superfluous to point out how much the future of any orchestra could be helped by building up musical appreciation among the children of a community.

The use of illustrated slides to stimulate interest in the music and the composers, as in the Schelling plan, is especially vital. No one can deny that the attention of children is more easily held by well chosen pictorial matter than any degree of lecturing in a lighted auditorium with its distractions of all sorts. It is not even entirely possible under such conditions to keep perfect order during a lecture when the audience is composed mainly of children. Altogether different is their attitude in the dark auditorium necessary for the showing of slides. Schelling often quoted the wise saying of a Chinese sage: "One picture is worth ten thousand words."

Conductors who dislike to "borrow" material for their children's concerts need not be embarrassed under the system worked out by the Philharmonic for use of the Schelling collection. They merely send in their programs, and then receive a suitable talk with appropriate slide illustrations on the general subject to which such a program is dedicated. The talk could then be altered by the conductor to suit his own particular taste and necessities, thereby preserving his personality and maintaining local atmosphere. Wherever the Schelling plan has been so employed since illness forced him to abandon his work, it proved to be an unqualified success, especially in New York and San Francisco, where the series of children's concerts had to be increased.

The purpose of this editorial is to call attention to the extreme value of the Schelling plan, and to recommend its wide application in concert halls, schools and wherever else audiences of children might be appealed to through the best music.

Anyone interested may obtain further details by addressing the Philharmonic Society, Steinway Hall, New York.

—o—

Holding Up the Torch

A hopeful note for the future of music, in which America must play its part, was sounded in the speeches delivered by several musicians of note at the opening of the new Berkshire Music Center in Massachusetts. Dr. Serge Koussevitzky, conductor of the Boston Symphony and head of the new enterprise, which is part of the Berkshire Symphonic Festival, spoke of the realization of his long-cherished project in forming such a Music Center.

The history of the Berkshire Center is interesting, inasmuch as it was conceived in the Old World but the task of executing the work remained to be achieved here. Dr. Koussevitzky said that he had visualized such a center as long ago as 1913 in Moscow, but that years of war and revolution had intervened. The plan was renewed when he became conductor of the Berkshire festivals, and the gift of the Tanglewood estate had finally made it possible.

[© Cartoon by Leo Garel in Esquire]

"And if you start to swing it—I'll break your neck!"

(Reproduced from Esquire, the monthly magazine, 919 North Michigan Ave., Chicago, by special permission of that publication.)

"I told the trustees of the Boston Symphony of my vision of a music center, and I shall never forget the words of our president, Ernest B. Dane, when I unfolded my plan. Mr. Dane said: 'Go ahead, we cannot afford to lose it.' Today the ground is set and as we lay the cornerstone . . . I look into its future with faith and confidence."

"So long as culture and art exist," he said, there will be "hope for humanity." He urged that "all those who believe in the value and inheritance of culture and art should stand in the front rank." The time and place of this cornerstone laying were particularly timely, he continued. "If there ever was a time to speak of music, it is now in the New World."

Another speaker was Albert Spalding, who found that music was synonymous with "beauty, thought, arts and peace." Olin Downes, critic of the New York Times, saw a "shift of balance in musical power from Europe to America." He asserted his belief that "faith, conviction, purpose, and vision of the future can reshape this world from the forces of darkness."

The new school, with an enrollment of 425 students, thus begins its work on a high note of resolve. That its purpose has roused widespread interest is revealed in the announcement that scholarships have been donated by the Juilliard Musical Foundation, the New England Conservatory, and the American Society of Composers, Authors and Publishers, and that a new organ has been presented for the Music Shed by the Carnegie Foundation.

In a sense, this festival and music center are symbolic of the new role of the United States. A high destiny is open to the Americas to carry on the traditions of music that have suffered through the chaotic conditions in Europe. In a period when this country has become the refuge of notable musical figures from the entire world, there looms a golden opportunity for artistic leadership.

How this gage will be accepted and the function of path-breaker in the struggle for freedom be exercised depends on the vision which our musicians possess. The field is ready, the workers on hand.

VARIATIONS

By Leonard Liebling

In the Boosey & Hawkes News-Letter of April, Benjamin Britten, the English composer, writes some of his impressions gained during a recent visit to our country, where he was much impressed by the numerous performances of American musical works. He says that our composers have no reason, like those in England, to grumble about lack of opportunity and recognition. Orchestras, soloists, clubs, radio and phonograph all do continual service for the American composers, he points out, and adds that they enjoy the rosiest kind of prospects. Therefore, Britten expresses surprise that there is some grumbling on their part, and wonders whether they know the conditions in England, where "one has to become a national institution" in order to get fairly frequent productions, and where new music is rarely played at regular miscellaneous concerts, but is bunched together at public occasions dedicated entirely to "modern or contemporaneous" works performed for exclusive audiences, or is aired over the radio at "strangely timed hours."

In England, he summarizes, "there is no such organization as the WPA which according to the press, has performed 7,332 American compositions by 2,258 native or resident composers! I wish that the American musician could see the programs of the BBC Symphony, the London Philharmonic Orchestra and the London Symphony Orchestras. He would not think himself so hardly used."

Nevertheless, Britten warns his American creative colleagues against excessive striving for "nationalism" in their composing; in fact he calls it a "malignant disease," and continues: "The composer must be alive to the danger of consciously trying to create what he imagines to be a national style. I realize that many young American composers wish to produce something different from the rather tame imitations of the European masters, from Grieg to Hindemith, that have been turned out in England for some time. But I am sure that a complete rejection of the great European tradition is equally fatal, for, after all, that tradition is nothing but centuries of experience of what people like to hear and what players like to play. . . . Let an American style develop naturally and without forcing, which it will surely do, if the composer takes notice of what is going on around him and writes the best music he can for every occasion that offers itself."

Britten finally advises not to perform a work only because it is by an American, but to do so solely on the basis of its merit. Altogether, our English cousin's utterances are as beneficent as they are useful, even if they stress aspects thoroughly familiar to those on this side of the ocean who have the cause of American music most warmly at heart.

◆ ◆ ◆

Not that it has anything to do with the foregoing, but somehow a few lines come to mind, sent to this department not long ago in a book of free verse by P. K. Thomajan:

And . . .
Some of us
Spend our lives,
Tuning and tuning,
Ourselves up,
And . . .
Suddenly
The Symphony
Is over,
Without our
Playing a note!

◆ ◆ ◆

Boris Levenson, the composer, writes that this department made a mistake when it recently represented him as having come to the United States directly from Russia twenty years ago. He corrects as follows: "Your statement might make a conflict for me with Soviet Russia. The true facts are that I left Russia in September of 1915 when the late Czar Nicholas was still alive and when the capital of Russia was called Petrograd (instead of St. Petersburg), before anyone had heard about Leningrad. During the World War I spent most of the time in Sweden and Denmark, then in 1920 I went to London, stayed about a year and a half, and in September, 1920, came to the United States. I would very much appreciate your making this correction."

Variations hopes that this clean bill of health effectively relieves Mr. Levenson from jeopardy with the Soviet Republic, all of whose officials are of course constant readers of the Musical Courier.

◆ ◆ ◆

Nikolai and Joanna Graudan brought back the attached snapshots from their Java concert tour, and this is the tale they tell about them: "The Sultan of Djokjakarta has two orchestras, one Javanese gamelan, the other of native musicians too, but playing European instruments, and he conceived the brilliant idea of Europeanizing the latter still more by naming the players after operas or the months of the year. Here you see the results photographed on "Musickanan," the little street behind the Sultan's palace. Affixed to the residences

of the musicians are their new names: Mr. February, Mr. Regimentstochter (Daughter of the Regiment) and Mr. Rigoletto."

◆ ◆ ◆

Syracuse University, Syracuse, New York.
July 8, 1940.

Dear Variations:

Knowing your love for light summer reading, I am sending you titles of four books you should get at once:

By Twiliger—Certain Physiological activities of the Staphylococci with special Reference to "Cold-Hot" Haemolysin Production and Some Differentiating in Vitro Tests for Pathogenicity.

By Barney—The Structure of the Ozonide of Alpha (d) Pinene Formed in the Vapor Phaze.

By Gonzalez—The Effect of 2, 4-Dinitrophenol on the Rate of Metabolism and Metamorphosis of the Tadpole Larvae, Rana Clanitans.

By Denney—An Octogentic Study of the Stapedial Artery in the Microtus Pennsylvanicus.

The recipe for taking is as follows: Lie down in the shade in a comfortable hammock. Read 1½ pages. If you are not asleep by that time your money will be refunded.

With cordial greetings,
H. L. Butler, Dean.

◆ ◆ ◆

Edward G. Robinson, portrayer of roughnecks, gangsters and gunmen in the films, also is an intense lover of music. An interviewer asked him last month why he doesn't go in for politics, to help eradicate the criminal dictators, the "little Caesars" he impersonates. "I would," he said, "but I don't know anything at all about politics. I'd rather listen to the worst violinist in the world than to the best politician. You know, it's part of the nature of any dictatorship, small time criminal or Hitler, that it will be wiped out sooner or later; but Shakespeare and Beethoven—your great grandchildren will still listen to them long after civilization will have destroyed all the local and international gunmen in the world. I never saw anyone hurt by listening to a symphony; but look at what happens to them when some tub-thumping rabble-rouser gets through."

◆ ◆ ◆

The Town Hall Music Committee (Walter W. Naumburg, chairman) will present debutants at that auditorium with a complete set of gratis phonograph records of their interpretations. An excellent idea, for it may encourage some of the recipients to make no further public appearances.

◆ ◆ ◆

Why has the Academy of Motion Picture Arts and Sciences in Hollywood never given any of its annual awards to composers? Some of their scores are much better than the pictures they accompany.

The preceding paragraph was proof-read by associate editor Russell Kerr, and came back to this desk with an affixed pencil note: "Richard Hageman got one." Amendment accepted, Russ.

◆ ◆ ◆

A well meaning contributor forwards an item: "A certain pianist was complaining about being tired of thinking up so many things to write in autograph books, and so his listener suggested slyly 'Why not write something short—your repertoire'?

A good story as long ago as 1880 or so, when the player with the notoriously limited repertoire was the late Bernhard Stavenhagen, and the suggester was Moriz Rosenthal.

◆ ◆ ◆

Chicago, Ill.
July 10, 1940.

Dear Variations:

Many of us who try to retain an intelligent eclecticism in their artistic tastes, agree heartily with the words you speak occasionally for Liszt's original compositions. . . . To me, the "bombast" which some critics pretend to find in Liszt's music, really is in their own writings. . . .

Most sincerely yours,
J. H. Nicholson.

◆ ◆ ◆

Genevieve Rowe, the soprano, pays tribute to the café cook whom someone has just discovered to be an excellent pianist. "From dishpan to Chopin?", asks Genevieve.

◆ ◆ ◆

Singing can't be really difficult, when so many pianists are vocal teachers, or believe they are, or could be.

◆ ◆ ◆

I don't know about this man Willkie as a possible President of the United States; I really don't know.

Of course he has a clean record as to honesty, he has proved himself to be a practical and successful business man, he seems to have courage and force, he promises America unity, liberty and defense, and by all accounts his wife is a charming and modest lady with no desire for individual public activity. But—

Here is what she said recently to a newspaper interviewer: "My husband doesn't dance. I tried to teach him after his first fruitless attempt, but I knew right away that he had no sense of tune, time or rhythm."

Opposing Willkie may be Roosevelt as Democratic candidate, and the President not long ago changed his favorite musical composition from Home on the Range to the Magic Fire from Die Walküre.

So I don't know about this man Willkie; I really don't know.

Somebody Told

by Simon Snooper

Mildred Dilling has a new trophy to add to the collection which cover the walls of her attractive New York studio-apartment, but this time it does not concern the harp or her accomplishments with this ancient and honorable instrument. It is an autograph.

Simon learns that when Wendell Willkie's supporters were seeking signatures to circulating petitions, Miss Dilling joined the ranks because the G.O.P. candidate's wife, like the harpist, comes from Indiana and they have long been friends. Miss Dilling thereupon sought Mrs. Willkie's signature for her collection when the latter entertained the harpist at dinner at her New York apartment just prior to the convention.

* * *

Two American youths who "made good" each in their respective fields, vied for interest at the Lewisohn Stadium on July 8.

When the National Anthem was played, a stalwart, minus his Marine uniform and garbed in "civies," was among the first to snap to attention. Who was it? A favorite figure at the Metropolitan during the winter, James J. Tunney.

Close by at the table presided over by the indefatigable Minnie Guggenheimer stood another ex-service man also in civilian attire. His major's uniform was missing, but the ruddy countenance was unmistakable. Fiorello Enrico La Guardia.

* * *

Simon Barer, Russian pianist, on June 29 inaugurated in Rio a series of twenty-six recitals which he will give in Brazil, Argentina, Uruguay and Chile.

For two successive years Simon (not Mr. Snooper himself) has been prevented from sailing when scheduled. Last year, when the Brazilian government failed to send him a visa in time, his boat left with his two pianos, but not Simon. This year, pianos, visa, passport, all were ready when a taxi accident two days before sailing again necessitated a delay. But the pianist this time arranged to catch a plane and arrived in Rio on time.

Circumstances and fate mean nothing when the "show must go on."

* * *

Richard Crooks, tenor of the Metropolitan Opera, is vacationing with his family at Buck Hill Falls, Penna., where he is building a new home. Last month he was soloist at a festival in Cleveland; at Washington Park, Milwaukee and also appeared at the Republican convention in Philadelphia. On July 1, Dick sang at Grant Park, Chicago, and on July 9 at the Hollywood Bowl. On Aug. 15 he appears at Bay View, Mich., and on Sept. 25, with Helen Jepson and Albert Spalding in Carnegie Hall, New York, with an orchestra conducted by Wilfred Pelletier.

When comes the "vacation" at the new home, Dick? Or are you turning carpenter now?

* * *

Though the boys and girls in the NYA Radio Workshop Orchestra, in their slacks and play suits, look more like jitterbugs than serious musicians, their highbrow view of the art seldom breaks down. The other day, however, in the midst of a scholarly discussion of modern music, one of the lads asked their director, batonist Edwin McArthur, for a definition of jazz.

"You might," he ventured, "define jazz as an irregular movement from bar to bar."

"In other words," prompted a voice from the rear, "a Broadway columnist at work!"

CELEBRATING FORT SMITH'S SIXTH YEAR OF COOPERATIVE CONCERTS with a dinner opening their campaign for memberships, officers of the Association are seen with Campaign Director Joe Stover. Left to right, standing, Walter S. Van Sickel, Mrs. Van Sickel, Mrs. Sydney Harold Hefner, Mrs. William M. Eads, Mrs. William Smith, Dr. Wallace R. Bacon; seated, Mrs. J. Clib Barton, secretary; Hattie May Butterfield, Allen Kennedy, president; Mr. Stover, and Ruth Van Sickel. The Association presented during the 1939-40 season Robert Virovai, violinist; Lansing Hatfield, baritone; Reginald Stewart, painist, and Bidu Sayao, soprano.

SUMMER CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

June 16 to Sept. 29—Music Mountain, Falls Village, Conn., Gordon Musical Association Festival.
June 18 to August 17—Robin Hood Dell Concerts, Philadelphia, Penna.
June 30 to Aug. 10—Zoo Opera Season, Cincinnati, O.
June 20 to August 14—Stadium Concerts, New York City.
June 27 to August—Ravinia Park (Chicago) Ill., Orchestral Festival.
June 23 to August 11—Baltimore, Md., Stadium Concerts.
July 7 to August 31—Sunset Symphonies, Potomac Watergate, Washington, D. C.
July 9 to August 30—Hollywood, Calif., Bowl Concerts.
July 17-23—Bach Festival, Carmel, Calif.
July 18-24—Chautauqua, N. Y., Festival.
July 20-24—Salt Lake City, Utah. Festival.
July 24, 25, 26—Cape Cod Musical Institute, Mozart Festival, East Brewster, Mass.
August 1-18—Berkshire Festival, Tanglewood, Mass.
September 1-8—Yaddo Festival, Saratoga Springs, N. Y.
September 30 to October 5—Worcester, Mass., Festival.
Oct. 11-13: Birmingham, Ala., Chamber Music Festival.
November: International Society for Contemporary Music Festival, New York.

FOREIGN FESTIVALS

July and August—Wagner Festival, Zoppot.
September—Festival of Contemporary Music, Venice.
Communities unlisted are invited to send dates of their festivals to the Musical Courier for listing.

I See That

Elisabeth Schumann, who sang at the first Bach Circle concert at Dunrovin, recently, is summering in Maine but will appear with the Boston Symphony under Dr. Koussevitzky at the Berkshire Festival in August. Mme. Schumann, who toured Florida last season, will return there in February and appear again in Havana. Her New York recital is scheduled for Nov. 9 and on Nov. 15 she will be soloist with the Elizabeth, N. J., Orchestra.

* * *

Dorothee Manski, Metropolitan so, prano, appears at the Redlands, Calif., Bowl on July 26 and in San Diego with the orchestra under Dr. Sokoloff on Aug. 2. She will also be heard over the air while she is on the coast.

* * *

The Budapest Quartet had a short vacation at the estate of a friend in New York. They begin their season in Washington, D. C., on Aug. 3, the first of a series at the Library of Congress.

* * *

Frank Kneisel, violinist, is again appearing at Bay View, Mich., this summer, and will be heard extensively in concerts and recitals next winter.

* * *

John Walsh, California baritone, recently returned from engagements abroad, will make his New York debut at Town Hall on Oct. 31.

* * *

Frank Mannheimer, pianist, is holding a series of master classes at the Minneapolis College of Music during July. He will come to New York in October and will be heard with orchestra and in recital.

* * *

Dorothy Bacon, American contralto, who made her debut at Town Hall last October, was heard over Station WNYC on July 14.

* * *

Enid Szantho, who sang two performances of Aida in Philadelphia, on July 8 and 9, has been engaged by the Cleveland Orchestra for the solo part in Mahler's Lied von der Erde, which she has sung many times in this and other countries.

* * *

Kathryn Meisle, American contralto, visiting in Athens, Ga., after a motor trip through the South, will go to Indiana University, Bloomington, for a recital at the summer session tonight. She then returns to her country place at Smithtown, Penna., for the summer.

* * *

Julius Huehn, Metropolitan Opera baritone, includes among his summer commitments an appearance at Grant Park, Chicago, on Aug. 12.

Marcel Hubert, French cellist, was guest artist with Bing Crosby on the Kraft Hour June 13 over NBC. Some of the cities where Hubert will play next season are Mobile, Ala., Wilmington, Del., Lincoln, Neb. (with orchestra), Saginaw, Mich.

* * *

Charlotte Kraus, soprano artist pupil of Mme. Margit Schey, voice teacher from Vienna, appeared twice at the White House recently and is soloist at Lake Placid during the summer. Joan Ferne, contralto, is appearing at the Stony Creek Theatre. John Buckmaster, heard in night clubs in Manhattan in imitations, is studying voice with Mme. Schey.

* * *

A. Francis Pinto's Berkshire Hills Sketches, op. 82, were featured in an ensemble of nine harps at the New York College of Music Commencement Concert at Town Hall, New York, performed by his pupils with Yolanda Greco, soloist.

* * *

Victor deVeritsch, violinist, was soloist in Bruch's Concerto in G minor over Station WNYC, with orchestra, also at a Ridgewood, N. J., concert. He has taken out first American citizenship papers.

* * *

Bernice Kamsler was heard under the auspices of the National Music League in a series of Tuesday programs, over Station WQXR, New York, giving folk-music of various countries.

* * *

Albert vonDoenhoff's artist - pupil, Thelma Emile, pianist, was soloist on Scandinavia Day at the New York World's Fair, performing the Grieg Concerto in A minor. Judge Leopold Prince conducted the City Amateur Symphony Orchestra.

* * *

Pupils of Sadie M. Quinn, former pupil of F. W. Riesberg, gave two recitals, principally of modern works, at the Norwich, N. Y., Club.

* * *

Grace Bush, of Los Angeles, represented the West in a broadcast concerning her work as composer and read her poem, Thank God for America.

* * *

Cecil Arden sang several works of Mario Castelnuovo-Tedesco at a reception given for him by Mme. Augusta Romano. The composer-pianist, also played some of his own compositions.

* * *

Jessica Dragonette, concert and radio soprano, was soloist in Washington, D. C., with the National Symphony Orchestra on July 10. Miss Dragonette made her sixth Philadelphia appearance in two seasons on June 26 when she was heard at Wanamaker's.

Montreal Chalet Concerts Reopen

Pelletier, Sevitzky and Ducloux Wield Baton — Steber and Jobin Sing

MONTREAL, CAN.—Summer musical activities are at their height here with the series of open-air concerts sponsored by Les Concerts Symphoniques of Montreal. These concerts are given this year every Thursday night at the Chalet, large promenade hall situated on the top of the beautiful Mount Royal. Despite some unkind weather, large crowds have been attracted at every performance.

The opening concert, on June 20, was conducted by Wilfred Pelletier, who chose a program of popular and light music of admirable fitness which brought showers of applause for conductor and musicians. Jean Dansereau, Canadian pianist, the soloist, played with artistic style and understanding the piano parts scheduled on the program. Additional numbers had to be given in response to the public's generous applause.

The second concert was directed by Fabien Sevitsky, who presented a nice selection of works in which Tchaikovsky's Fifth Symphony was the principal item. A spectacular performance of the symphony was given under the energetic direction of Mr. Sevitsky. The soloist of the evening was Eleanor Steber, a winner of the Metropolitan Auditions of the air. She proved herself an intelligent singer in arias from Carmen and Romeo and Juliet.

Ducloux in Debut

The highlight of the third concert was the first local appearance of Walther Ducloux, who recently came to this continent from Switzerland. Despite a minimum number of rehearsals, the guest conductor brought his musicians to a high degree of perfection especially in Dvorak's "New World" Symphony which was marvelously played. Mr. Ducloux proved himself to be a thoroughly competent musician, directing with graceful gestures and his personality is one that holds the attention of his audience at all times. Bizet's Patrie Overture, Chabrier's Danse Slave and Smetana's Moldau completed the program. Raoul Jobin, Canadian tenor recently engaged by the Metropolitan Opera, and who was heard as Pelléas during the recent festival here, was the soloist. He sang in his usual very effective way arias from Manon and Werther and was obliged to add several encores.

The increasing popularity of these summer concerts and the wonderful response of the public for the third year marks another step toward making our city a true musical centre. J. H. GOYER.

CARROLL GLENN BEING CONGRATULATED

following her initiation as an honorary member of Alpha Eta Chapter of Sigma Alpha Iota by Dean Warren M. Angell, left, of the College of Fine Arts at Oklahoma Baptist University, Shawnee, Okla. Myrtle Merrill, chapter advisor, right, looks on. The young American violinist will be soloist on Aug. 11 at the New York World's Fair when S. A. I. Day is observed.

Omaha Artists in Programs of Variety

OMAHA, NEBR.—In recent musical activity here, a large number of organizations took part. The programs too, were for the most part, of an unusually high musical order.

The Omaha Community Playhouse staged Gilbert and Sullivan's The Gondoliers for a week to sold-out houses. The local cast and orchestra gave a finished performance under the stage direction of Gordon Giffen and the musical direction of Eloise West McNichols. Kathleen Shaw Miller and Kernit Hanson had the leading roles.

The Omaha Music Teachers' Association sponsored a series of programs including one by professional members, one by young artists, a chronological program with brief remarks, and a concert by the Omaha WPA Symphony Orchestra assisted by the University of Nebraska Student Nurses' Chorus, William Seymour conducting.

Each of the five Omaha high schools presented its a cappella choir and Glee Clubs in a creditable spring concert before an immence audience.

The Social Settlement staged Marenka by Era Betzner, an operetta with pantomime and folk songs and dances.

Other ensembles to appear were the Lincoln Men's Chorus of 24 voices, Julius Human, director; Martin Bush, organist, and the University of Omaha Mixed Chorus, Richard E. Duncan, conductor; Three Part Elementary School Chorus, Maurice K. Peterson director; and the Center Symphony Orchestra, Al Finkel, director. The Matinee Musical Club also presented its membership in a spring concert.

Among the recitalists were Marcella Conforto, violinist, Betty Horner, accompanist; Leo Silvera, tenor; Gladys Hamstreet May, accompanist, and Frank Sykora, cellist of the Kansas City Symphony Orchestra, now associated with the Beck School of Music in Council Bluffs.

Mrs. Howard Kennedy and Mrs. A. V. Kinsler presented a group of five young American artists, who are on tour, at Duchesne College. These were William Gephart, baritone; Ruth Diehl, soprano; Claus Adam, cellist; Mara Sebriansky, violinist, and Walter Robert, pianist.

H. M. R.

RENEE NORTON, contralto, WITH MEMBERS OF THE LIEDERKRANZ

at West Point, following a concert which they gave last month in the chapel of the military academy.

Relaxation in Piano Playing Viewed As Aid to Technique

"I am looking forward to what I expect to be one of the most enjoyable experiences it has been my good fortune to have, a return visit to Havana to conduct master classes and to lecture at the International Conservatory of Music there next season."

Ernesto Berúmen's eyes sparkled as he made this announcement and he further amazed his interviewer when he added:

"Another thing in immediate prospect is my becoming an author, for I have decided to issue in regular form my first book of technical exercises for students from the fourth or fifth grades right through the more advanced groups."

"Then you will not 'vacation' this summer?", the interviewer queried the co-director with Frank La Forge of the La Forge-Berúmen Studios in New York.

"No. I am gathering material and preparing to translate it into Spanish because you know it is surprising how little material there is available in this language," Mr. Berúmen replied. He went on:

"This visit to Havana will be a sort of 'return engagement' because a few years ago I went there for two seasons conducted master classes and also played as soloist with the Havana Symphony. Unfortunately, no matter how I planned, my teaching work kept me so busy here in New York that I was not able to accept the invitation of Mrs. Maria de Castro, director, who has done remarkable things at the Conservatory and made it an important institution musically in the life of Pan and South America.

Importance of Havana

"Personally, I feel that Havana can be an important musical center for both students and artists. Instead of going abroad, in a few hours they can be in Cuba and have an enjoyable climate to continue their work and activities. Mrs. de Castro makes an occasional visit to New York to keep abreast of things and take back with her the latest developments in music and musical affairs.

"We are all interested in furthering Pan-American friendship and music is playing a very important part in this. I am happy to be able to do my bit in this work, especially since I thoroughly enjoy it. My plans call for a stay of from four to five weeks, during which I will give courses in piano from the kindergarten through all the grades. Also, I will play a recital at the conclusion of the course illustrating the points which have been developed.

"The course will be for students and I expect to teach in public. Then too there will be a series of pedagogical lectures for teachers as well as students. But since all of this will be in Spanish, you can appreciate just how much 'vacation' I shall have. In spite of it all, however, I hope to get away for two weeks this summer, and before leaving for Havana to give a New York recital."

Mr. Berúmen substantiated the truth of a recent editorial in the Musical Courier which pointed out that the term "season" is now a misnomer. He said that many of his "winter" students remain over the summer for additional training and the series of summer recitals at the La Forge-Berúmen Studios also calls for much preparation.

Relaxation in Technique

Asked concerning the programs he would prepare in Havana, Mr. Berúmen replied that "they want American music, especially Griffes" and he would keep this in mind when there.

"But about my book," he added, "the purpose is to develop technical ability without its being forced. The plan is to make the students relax in their playing and not to force them. Concentrated effort makes a hard technic; students should relax and there are many exercises with this idea, all the result of my experience. Since I have loaned the system to pupils working with me, I have come to feel that perhaps if it were available, it might assist others. And I shall return ready to give them the results of my new experience." H. A. S.

Chicago Throngs Attend Ravinia Opening

(Continued from page 3)

The first soloist, Emanuel Feuermann, created nothing short of a sensation by his admirable performance of Schumann and Tchaikovsky concertos and Strauss' Don Quixote Fantastic Variations.

Making his Middle West debut, Nicolai Malko won from the start the favor of the habitués of the sylvan theatre. Throughout his four programs the Russian conductor disclosed originality of thought even in the familiar Tchaikovsky symphonies, the highlights in a list that contained several first Chicago performances, including the Bach-Respighi Passacaglia and Fugue in C minor, Knudage Riisager's Qarrtsiluni and Glazounoff's arrangement of Tchaikovsky's Andante from Quartet No. 3.

With Albert Spalding as soloist Malko concluded the Tchaikovsky cycle when the beloved American violinist performed the D major concerto. Heralded as one of the foremost intepreters of Slavic music, Malko lived up to that exalted reputation, bringing into play superfine artistry and the gift of drawing from the orchestra a tonality and sonority so homogeneously well balanced as to stir the listeners to a point of enthusiasm seldom reached in these surroundings. Spalding, the aristocrat of the bow, was lionized and the virtuosity with which he executed the concerto won him new admirers and created an indelible impression. At the special Young People's concert Malko featured Prokofieff's orchestral fairy tale Peter and the Wolf, with Paul Leyssac as commentator.

The six-week Ravinia Festival has been extended to Aug. 12 for a post-season week of chamber music by the Pro Arte Quartet which will perform all the seventeen Beethoven quartets.

The definite engagement of two of Chicago's favorite opera stars, Lily Pons and Ezio Pinza, and a newcomer, Suzanne Sten, mezzo-soprano, as well as a new stage director, William Wymetal, formerly of the Metropolitan and Philadelphia Opera companies, are announced for the Chicago Opera's 1940 season. Miss Sten sang at Ravinia last summer in a performance of Strauss' Der Rosenkavalier, in which she will be heard at the Civic Opera House as Annina. Wymetal has headed the operatic department of the Curtis Institute and the Peabody Conservatory and has been opera director for Metro-Goldwyn-Mayer in Hollywood for four years.

First of American Conservatory's Summer Recitals

Kimball Hall was packed to its doors for the joint recital of Rudolph Reuter, pianist, and Stella Roberts, violinist, which opened the American Conservatory summer series. Reuter, the pedagogue, becomes the virtuoso when it comes to unfolding such important works as the Beethoven Waldstein sonata or Liszt's St. Francis Walking on the Waves, for there was nothing academic in his readings. Fine effects of lights and shades made his Beethoven orchestral in tone coloring, and with power and fleetness he brought to the Liszt an exemplary performance that added new laurels to his long list. Miss Roberts shared in the esteem of the listeners by a well thought out execution of the Ernest Bloch suite, in which she had the valuable assistance of Harold Van Horne at the piano.

Grant Park Concerts Continue

The extra month of free open-air concerts at Grant Park terminated on June 30 and the regular summer schedule was auspiciously launched July 1 by the Chicago Opera Orchestra under the direction of Henry Weber with Richard Crooks as guest soloist. The noted Metropolitan tenor, in glorious fettle, sang with his wonted artistry and vocal opulence operatic arias and songs of a lighter nature.

Rudolph Ganz returned to conduct to victory the Woman's Symphony Orchestra with Parthenia Vogelback, pianist, as soloist. Cavallo's Symphonic Band was fortunate in having as assisting artist Desault Kirk, baritone, who made a hit in the Largo al factotum from The Barber of Seville and won the hearts of his listeners by the beauty of his song, clarity of diction and authoritative address. The Fourth of July programs were furnished by the Armin F. Hand and A. F. Thaviu bands with Henry Thompson, tenor, as soloist on both occasions.

One of the outstanding concerts of the week was that given by Jerzy Bojanowsky's Symphony with Michael Wilkomirski, resident violinist, as guest artist. Mr. Bojanowsky has led his orchestra on many occasions in these surroundings in the past four weeks but it is doubtful whether he has ever received a greater ovation than at this appareance. Bojanowsky leaves us now to conduct the Tulsa Symphonic Orchestra's summer series.

The thirteen-year-old violinist, Aaron Rosen, scored heavily at his Grant Park debut with the Walter Steindel Symphony Orchestra. Dr. Frank Laird Waller, conducting the Chicago Opera Orchestra, and Richard Czerwonky at the head of the Philharmonic Orchestra, were among the most conspicuous figures of the first series.

Howard Wells' Pupil Engaged for Milwaukee Piano Series

Following close on the heels of his brilliant success in and around Chicago, Willis Charkovsky has been engaged by the Society of Milwaukee Pianists as one of four artists in its series at Pabst Theatre presenting such luminaries of the keyboard as Rosalyn Tureck, Robert Casadesus and Egon Petri. Young Charkovsky, a disciple of Howard Wells, will fill many other dates next season, including a recital for the St. Cecilia Club of Grand Rapids, Mich., and opening a new course in Ottawa, Ill.

Hanna Butler in West

Foregoing her annual European sojourn, Hanna Butler will hold summer master classes in Phoenix, Ariz., and Hollywood beginning July 5 and continuing until August 1, when she will motor back here to accommodate out of town students who heretofore travelled with her to the continent during their vacation period. Before leaving Mme. Butler presented Shirley Preisler, Terry Rivett, Alice Marie Meyer, Richard Kiley, Ethel Koplin, Ruth Loftis, Bertha Dalber, Joy Cole, Carol Brenner, Winifred Sayer, Edgar Feree, Anita Pritzlaff, Helen Culver, Thelma Jensen, Ethel Shadle, Mildred Boberg, Henry Kleinstube, Betty Coston and Willa Dryden in an outstanding program at Ravenswood Masonic Temple under the auspices of Paul Revere Chapter of the Eastern Star.

Josef Cristea's Rumanian Hour

A new program known as Cristea Rumanian Hour has been inaugurated by Station WCBD featuring the popular tenor, Josef Cristea, in songs of his native land. Every Sunday morning for one hour the voice of Cristea floats over the ether in numbers seldom heard either on the concert stage or the radio.

Anna Fitzu Artist at Chicago Theatre

Shirley Dickinson, coloratura soprano, winner of last year's Chicagoland Festival and more recently heard in Anna Fitzu's production of Freer's Little Women, made such a favorable impression with cinema audiences last week at the Chicago Theatre that she was immediately reengaged for another week, the management revamping its whole production to feature her in ballads and operatic arias.

Devries Pupils Heard

Ethyl Helena Smith, dramatic soprano, student from Mrs. Herman Devries' class, appeared as soloist at the Sunday School and B.T.U. Congress in Columbus, O., last week at Memorial Hall and by special request sang on two other programs. Stephanie Dale, another Devries trained soprano, was soloist on the Sorrowful Mother Novena Broadcast recently.

Lola Fletcher's Students in Recital

That Lola Fletcher's vocal method brings excellent results was effectively demonstrated by the fourteen students heard recently in recital at the Chicago Literary Guild. A successful opera and concert artist, Miss Fletcher also has the ability to impart her knowledge of the vocal art to others as evidenced by the well thought out, artistic singing set forth particularly by Teresa Cristiano, Clarence Johnson, Madeleine Clark, Donald Thrall, Ruth Reutlinger, Jean Breyfogle, Barbara Madden and Duilio Pucci. These less advanced students also reflected credit on their able mentor, Astrid Gustafson, Helen Sugar, Helen Val, Edith Hirtenstein, Phyllis Johnson and Helen Bender.

Sigma Alpha Iota's Dinner Musicale

Sigma Alpha Iota held its annual dinner-musicale at Fred Harvey's restaurant July 9, many out of town fraternity members attending and several furnishing the musical program.

Dino Bigalli Presents Junior Vocal Class

Maestro Dino Bigalli's students are always well trained and sing with knowledge and intelligence. Twenty from his junior class, singing a program of operatic arias in most praiseworthy manner at Auditorium Recital Hall, June 30, proved why he is considered one of Chicago's outstanding voice teachers and operatic coaches. Hope Elaine Senter, Muriel Landers, Domenico Alessandrini, Lois Behrle, Dorothy Browne, Joseph Cuervo, Mary Strauss, Margaret Johnson, Norman Bear, Nathan Cotovsky, Irene Herman, Mabel Menghini, Howard Berhalter, Lois Russell, Mildred Arnold, Floyd Accola, Rita Cholordenko, Evelyn Novak and Rebel DePalma upheld the Bigalli standard in fine fashion.

DANIEL ERICOURT

Daniel Ericourt Joins Faculty of Chicago Musical College

CHICAGO.—Daniel Ericourt, French pianist, has joined the Chicago Musical College faculty as a permanent member beginning with the opening of the summer master school on June 24. As a graduate of the Paris Conservatoire, Mr. Ericourt was awarded the First Grand Prix and later the Diémer Prize. Well known in this country and Europe, through his many recitals and appearances with orchestras, the French pianist is also a composer and has arranged many modern and older works for the piano.

Elsa Harthan Arendt Studio Notes

Robert Morton, bass and Margaret Jirasek, soprano, have filled a number of engagements recently. Mr. Morton sang with the Mastersingers in Milwaukee, Wis., June 6 and 7. Singing Elsa's Dream from Lohengrin, Miss Jirasek was soloist with the Sherwood Symphony Orchestra on the school commencement program in Orchestra Hall. Both appeared in solos and duets June 21 with the American Concert Orchestra and together they sang for the Young Women's Club in Villa Park, Ill. They sing weekly over radio station WHFC.

Elizabeth Ayres Kidd Elected Mu Phi Epsilon National Head

CINCINNATI.—Elizabeth Ayres Kidd, of Winnetka, Ill., authority on ancient music and musical instruments and pianist and lecturer, was unanimously elected president of Mu Phi Epsilon at the 26th national convention. Mrs. Kidd succeeds Bertha Maron King, pianist, and member of the faculty of the MacPhail School of Music, Minneapolis, who served the national music honor sorority for eight years.

Dorothy Enlow Miller, of Lawrence, Kans., was named first vice-president in charge of musical activities; Ava Cominns Case, of the University of Michigan, second vice-president, in charge of extension and research; Mabel Henderson, St. Louis, third vice-president, directing alumnae affairs; and Itelka Evans, Cincinnati, editor of the Triangle, sorority magazine.

Mrs. Kidd, who gave a recital at the convention, will be honored at the New York World's Fair on July 3, Mu Phi Epsilon Day. B. J. P.

Francescatti in Marseilles

A cable was received this week from Zino Francescatti that he is safe in Marseilles.

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Certification Plan Is Upheld By Texas Teachers

State Is Termed Leader in Movement—"Applied" Music Discussed

By MRS. HALLETT JOHNSON

EL PASO, TEX.—Notables in Texas music gathered in El Paso for the 27th convention of the Texas Music Teachers Association, June 18 to 20. Dr. Carl Wiesemann, president, of Dallas, opened the sessions after a short address of welcome by Barry Hagedon, president of the El Paso Chamber of Commerce and a response by Marie Waltman of Corsicana. Dr. Wiesemann lauded "a system of certification of music students taught by private teachers." "It will serve not only to raise music educational standards", he said, "but will protect the good and efficient teachers." The Texas Music Teachers Association is working to raise the standard of music to the point where the music student entering college "knows his subject as thoroughly as a mathematics student under the same circumstances."

Adelaide Trowbridge Perry, of the University of Southern California Music Department, spoke on Rhythm—Mathematical or Interpretative. In a witty speech Dr. Clyde J. Garrett, Dean of Fine Arts in North Texas Agricultural College of Arlington, Tex., discussed Taste and Judgment in Publicity. Claude Sammis, Dean of Fine Arts of the Texas Christian College of Fort Worth, Tex. spoke on The Purpose of the Texas Association of Music Schools.

Music was furnished by the South Plains Music Teachers Association, represented by Mrs. Carl Scroggin, soprano; George Beakley, violinist, and Mrs. Lillian Butler, pianist. The Austin District sent Thomas E. Groton, pianist. The San Antonio Music Teachers Association was represented by LaRue Conlon, pianist, and Mary Stuart Edwards, soprano.

Whitlock Honored at Banquet

The highlight of the day was the annual banquet in the Crystal Ballroom of Hotel Cortez, in honor of E. Clyde Whitlock, director of the Fort Worth Conservatory of Music, concertmaster of the Fort Worth Symphony and music critic of the Star-Telegram of that city. The event marked the 25th anniversary of Mr. Whitlock's membership in the association, of which he is a board member and life honorary member. After the banquet the guests went to the Cortez Roof for a program by Chase Baromeo, baritone, who heads the vocal department of the University of Texas at Austin, and Robert Stevenson, El Paso pianist, returned from study at Harvard University.

The Wednesday Morning session began with a breakfast at Hotel Cortez for the officers of affiliated associations, and executive board members. Guest speakers were Adelaide Trowbridge Perry and Dr. E. William Doty, head of the fine arts department of the University of Texas, who spoke on College Music Curricula. Music was furnished by the El Paso Music Teachers Association, who presented a string ensemble consisting of Josephine Feebeck McIntyre, Virginia Feeback, Eloine Nagely, and Boynton Stevenson, and Mrs. Leslie Hale, pianist. On the same program the North Texas Music Teachers Association presented Ivy Eddleman and Charles Kiker, duopianists. The luncheon which closed the session was presided over by Mrs. W. R. Brown, local chairman of the convention.

The afternoon session opened with a talk by Adelaide Trowbridge Perry on Can We Afford to Be Specialists? Dr. Carl Weisemann, head of the organ and piano department of the North Texas State College for Women at Denton, Tex., spoke on Private Music Teachers' Certification. Dr. Weisemann stated that Texas leads in certification of private teachers through the State Educational Department. Mary Dunn, State Chairman of Applied Music, and Nell Parmley, of the State Department of Education, also discussed this subject.

Officers Chosen

The day closed with the election of officers for the coming year, including Dr. Clyde J. Garrett of Arlington, president; Claude Simmis of Fort Worth; Charles Kiker of Wichita Falls, and Marie Waltman of Corsicana, vice-presidents; Ruby K. Lawrence, of Dallas, secretary-treasurer. Directors elected were Thomas Gorton, Austin, Mary Stuart Edwards, San Antonio, E. Clyde Whitlock, Fort Worth, Paul Van Kitwijk, Dallas, and J. Campbell Wray of Austin.

The day ended with a banquet in Juarez, Mexico, at which the El Paso Music Teachers Association, and the El Paso Chamber of Commerce were hosts. A. H. Hughey, superintendent of public schools, presided.

The last day of the convention was given over to the Applied Music Students' Conference, under the direction of Mrs. Nell Parmley, State Music Director, Mary Dunn, State Chairman of Applied Music, and the local hostess, Mrs. Virginie Link. Adelaide Trowbridge Perry was guest speaker. Conference counselors were Charles Fike, Robert Stevenson, Achilles Taliaferro, and David Johnson.

The latter was heard in an organ recital at the Scottish Rite Cathedral. Only seventeen, Mr. Johnson is already an Associate of the American Guild of Organists. His program was received with enthusiasm.

This convention was considered one of the best in the history of the association. The membership comprises 650 private teachers of Texas, all of whom gave the state chairman, Mary Morgan of El Paso, much of the credit for its success.

Witchita Falls was selected for the convention next year, with Charles Kiker, state chairman.

IN THE CYPRESS GARDENS.

Karin Branzell, Metropolitan Opera contralto, visted Charleston, S. C., during her recent three weeks' tour of the South. Mme. Branzell is now vacationing in Maine. In November she appears in Aida, Salome and Trovatore with the Chicago Opera.

Heifetz Vacations at Balboa After Good-will Tour

Jascha Heifetz, violinist, and his wife, the former Florence Vidor, have returned to the United States following his final concert in Mexico City. They were rejoined by their children, Josepha and Robert, and are vacationing at Balboa, Calif., their summer home.

Heifetz, in his good-will tour, gave sixty concerts in thirty-five cities and travelled 1,550,000 miles. He has been requested to write a report for the Conference of Inter-American Relations in the Field of Music, sponsored by the State Department. His fall program will take him to all parts of the United States and Canada.

Sigma Alpha Iota Notes

Sigma Alpha Iota Day will be observed on Aug. 11 at the New York World's Fair with Carroll Glenn, violinist, featured.

The alternate Saturday musicales, presented by the New York Headquarters of Sigma Alpha Iota over WNYC, lists Leonora Corona, former dramatic soprano of the Metropolitan Opera for July 20, with Elaine Dahl as accompanist. Julia Smith, composer-pianist, will play three selections from her own Episodic Suite; Aug. 3, Carroll Glenn, violinist; Aug. 17, Helen Marshall, soprano, with Carol Finch, pianist. Mary Hill Doolittle, cellist of the Baltimore Symphony Orchestra and Jeannette Scheerer, clarinetist, will appear early in the fall.

On July 19, Gladys Mayo del Busto will be soloist with the WNYC Orchestra, Herman Neuman, conducting, in scores by Franck and Saint-Saëns. She also will appear in piano recital on July 17 before Edwin Hughes' master class.

Eugenie Limberg, violinist, was featured on June 30 and July 7 in the Young Artists Series over WNYC.

Iota Alpha Chapter, at the Agricultural and Mechanical College in Stillwater, Okla., recently sponsored an Oklahoma Composers Program. During the year several of the programs presented included works by Oklahoma composers but at this concert the composers, with few exceptions, played their own works. Another program featured original works by former and present students of the college.

Jacques Cartier Directing Festival Theatre Dances

Jacques Cartier has been engaged by the New England Festival Theatre at Clinton, Conn., to direct the stage movement and dances in plays which Alexander Kirkland is presenting. He is creating new dances for Irene Castle in Shadow Play and will play a role in the same production.

Mr. Cartier will be starred with Patricia Bowman in the dance-pantomime, After the Ball and will present three ballets arranged for Miss Bowman and himself.

Beatrice MacCue Directs Chorus

Beatrice MacCue directed the choruses at the eighty-second commencement of the Gardner School. The upper school chorus sang works of Forsyth-Kraft, Wood, Sibelius, Vacek, Carl Deis and Sanderson and the alumnae and school were heard in the Alma Mater song.

Platoff Cossacks Chorus to Make American Tour

The General Platoff Don Cossacks Chorus, which make their first transcontinental tour next season, under the management of the Metropolitan Musical Bureau, are in Mexico for a series of concerts. Their cross-country tour will begin in southern California in October.

The chorus, under the direction of Nicholas Kostrukoff, takes its name from the famous Cossack general and music patron of a century ago.

(Continued from inside front cover)

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Heard in the Studios

Alfred Boyce

William B. Hoke, basso, presented a varied list including the Vision Fugitive aria from Massenet's Herodiade on May 24 at Nyack, N. Y., with his teacher Alfred Boyce at the piano. He has been engaged for a concert in Haverstraw, N. Y., on Oct. 5.

Anne Dawson, contralto, has been re-engaged as soloist at the Church of St. Matthew and St. Timothy, New York, and is singing leading roles this summer with the Daltry Opera Company.

Henry H. Bodensiek, tenor, is soloist at the First Lutheran Church, Pearl River, N. Y. Maurine Bryant, soprano, is summer soloist at the Church of the Holy Communion, New York.

Solon Alberti

Solon Alberti, teacher of singing and repertoire coach, returns to his New York studio this month from his tenth annual series of Master Classes in the West. Cities included in the tour were Chicago, Boise and Nampa, Ida., San Francisco and Los Angeles. Mr. Alberti in the season just closed conducted a series of six recitals in the studio, gave an evening of Operatic Highlights at the Barbizon Plaza, and an evening of Music Vignettes also there. Mr. Alberti was general director of the Dramatic Oratorio Festival Foundation which presented four concerts which included performances of Verdi's Requiem and Mendelssohn's Elijah in dramatized versions. The latter was repeated at the Temple of Religion at the World's Fair by request.

La Forge-Berumen

The second concert in the La Forge-Berúmen Summer School Series was heard by a capacity audience on June 27. Ernestine Carpenter, young soprano, sang a group of Mozart airs and songs in English, disclosing a voice of color and beauty. Gil Valeriano, tenor, sang three groups of miscellaneous songs and arias with skill and authority. Beverley Saul, twelve-year-old soprano, in a group of numbers revealed a voice of delightful quality used skillfully and with ease of production. Beryl Blanch accompanied and gave sympathetic support at all times. Elvin Schmitt, pianist, won an ovation with a group of varied compositions. Mr. Schmitt played with authority and his artistry and musicianship were constantly in evidence. All of the artists added to the printed program. B. N.

Ellen Berg, 10-Year-Old Soprano, Heard in Bridgeport

BRIDGEPORT, CONN.—Ellen Berg, ten-year-old soprano, pupil of Frank La Forge, scored a personal success when she was soloist at the June 24 concert of

Photo by the O'Connor Studio
ELLEN BERG

the Bridgeport Symphony Orchestra, Frank Foti, conductor. After singing the Mad Scene from Lucia with impeccable skill, and negotiating with ease the florid passages, the little soprano was forced to add two Mozart airs in response to the many recalls. Even then the audience was reluctant to let her go and she was repeatedly recalled. Her work augurs considerable promise for future appearances. N. N.

Helen Chase

Margaret Speaks, concert and radio soprano, was a soloist at the recent Republican National Convention in Philadelphia. She appears weekly on Monday evenings over NBC on the Firestone Hour by which she was recently re-engaged for another year. She was selected in the radio poll for the past year as the best woman singer of classical songs on the air. Miss Speaks has had her vocal training for many years at the Helen Chase studios.

Lillian Stephens, soprano, was heard in several groups recently for the New York Madrigal Society. Flora Campagnini, soprano, was one of the ensemble singers at the same performance.

Raymond Ross, baritone, gave a program of musical and theatrical impressions on May 21 at the Carnegie Chamber Hall. Ruth Heed, Miss Chase's assistant, was at the piano.

Jean Lee, soprano, presented a group of songs on the annual program of the Parent-Teacher Association in Hoboken, N. J., and was also heard at the Stevens Hoboken Academy. Alumni of the academy arranged for her appearance at the Phelps Manor Country Club, Teaneck, N. J., with orchestra.

Seymour Falkow, boy soprano, appearing at the Lakewood, N. J., Hotel, was one of ten boys chosen to appear on Uncle Don's presentation recently at the Mutual Playhouse atop the New Amsterdam Theatre.

Elaine McCrea has made several appearances for the benefit of the Red Cross in Staten Island.

Ruella Travis, soprano, appeared in a straight acting role in Three-Cornered Moon given by the Wildwood Players. She was assisting artist, giving soprano solos, at the piano recital of Ellsworth Hinze at Katonah, N. Y.

La Ferne Ellsworth, concert and operatic contralto, gave a program at the musical afternoon of the Westchester Woman's Club at Mt. Vernon, N. Y.

Madeline Lindow, soprano, was heard at the annual program of the MacDowell Club of Roselle, N. J., and was elected chairman of musical programs for the club next year.

These artists are under the vocal guidance of Helen Chase.

Edgar Schofield

Artists from the studios of Edgar Schofield who are making summer concert appearances include Charles Shiffeler, baritone, soloist with the Portland Symphony, June 11, and re-engaged for the fall season of the San Francisco Opera; Adelaide Van Wey, contralto, at the Western Carolina Teachers College in June; and Ray Dedels, tenor, in Railroads on Parade at the New York World's Fair. Cleve McGowan, baritone, has been engaged as soloist at the Plymouth Church of the Pilgrims, Brooklyn, for the summer, and Ernice Lawrence, tenor, is a member of the Waring Glee Club at the San Francisco Exposition.

Harry Jompulsky

Artist-students of Harry Jompulsky presented another in the series of musicales at his studio on June 8. Clifton Hughes, baritone, was heard in numbers by Franz, Legrenzi and Lully; Louise Abbey, mezzo-soprano, sang Lieder of Schumann, Sibelius and Brahms; Calvin Boughman, tenor, presented airs of Scarlatti, Gluck and Puccini and Robert Collins, baritone, was programmed in numbers by Beethoven, Arne and Handel.

Following the intermission, the four singers were heard in groups by Leveridge, Purcell, Deems Taylor, Mozart, Respighi, Bizet, von Feilitz, Schubert, Sensen and Strauss. Irwin Davis was the accompanist.

Mr. Hughes recently gave a recital for the Port Richmond Woman's Club and also appeared at the West Side Y.M.C.A., New York. He is now touring the Middle West.

Esther Koski, soprano, sang for the Society of Woman's Work at the Broadway Tabernacle, New York. Miss Abbey appears this month in McKeesport and Pittsburgh.

Mr. Jompulsky continues teaching at his New York studio until Aug. 15.

ARTHUR HAROLD LAND, baritone, and his mother, at the home of one of his pupils, Madeleine Lowerre, soprano, during his recent tour of the South, which covered 3,000 miles. He remains at his home in Yonkers, N. Y., for the summer. John Forbes, baritone, an artist-pupil, has been awarded another year's scholarship at the Juilliard School, and another pupil, Henriette Bagger Plum, has gone under the management of George Leyden Colledge.

Ettore Verna

Thomas McGrath, tenor; Anne McMullen, soprano, and Margherita Silvestre, contralto, artists from the studio of Ettore Verna, recently gave a program in New Canaan, Conn., which included operatic arias as well as lighter numbers, and featured Mr. McGrath and Miss Sylvestre in a duet from Il Trovatore. Hans Hatschek was at the piano.

Herman Hans Wetzler Here

The American composer and conductor, Herman Hans Wetzler, long living in Germany and of late in Switzerland, will make his future home in New York.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Brewer, Ted
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Coen, Lina
Compton, George
Couyas, Raoul A.
Currie, Jean
Daniel, Buddy
De Zubeldia, Mme.
Desfosses, Beatrice
Di Napoli, Guido
Fay, Donald M.
Fink, John
Fonteyn, Christine
Gardner, Leila Troland
Grimard, E.
Jackson, Adele
Lakes, Helen
LaScase, de Jean
Le Rae, Virginia
Lewis, Nana
Luckey, Ann
McArden, Joy
Marbini, Armand
Mola, Corradina
Muller, Edmund
Nouneberg, Louta
Ostberg, C. G.
Razlog, Anton
Sakoutas, Vitaly
Scott, Dr. Glendale
Shull, Mark
Sorelle, Eloise
Surani, Anna
Sutton, Ezilda
Tauritz, Frank
Tello, Afelia
Turner, Ann
Viola, Renzo
Williams, Stacey
Woliner, Mark
Zakharoff, Borris
Zoellner, Wotan

Providence School Forced to Suspend

Community Music Institution Closes After 8 Years

PROVIDENCE, R. I.—Unable to secure funds to maintain its activities, the Community School of Music, founded eight years ago by Avis Bliven Charbonnel, who has since directed its work, has been forced to close. The school was supported by public-spirited citizens who cannot continue their aid because of taxes, war relief and other demands, according to Mme. Charbonnel. She said the purpose of the undertaking had been to aid musically inclined persons who could not afford to pay for their instruction.

Simultaneously with the closing, the school graduated Kay Curtis, 26, who qualified to teach piano, voice, theory and to direct ensembles, and Calixto Marques, 19, who qualified as a singer. Miss Curtis is a former waitress. Mme. Charbonnel urged Marques to continue his studies.

The school this year enrolled 155 pupils ranging from seven to 50 years of age. Organized in 1932 in a five-room flat on Federal Hill, it moved later to Thomas Street. For several years contributions of $10 to $1,500 supported it and last fall a public campaign was conducted.

Former Senator Jesse H. Metcalf is honorary chairman of the board of directors; Mrs. Houghton P. Metcalf is president; Mrs. Niles Westcott, secretary, and Everard Appleton, treasurer.

Record Enrollment at Juilliard Summer School

With more than 800 students listed, the enrollment at the Juilliard Summer School is larger than ever before, according to an announcement.

A series of lecture-recitals is being conducted by Muriel Kerr, James Friskin, Sigismond Stojowski and Roy and Johana Harris. Miss Kerr is discussing Smaller Classics for the Piano; Mr. Friskin Bach's clavier music; Mr. Stojowski the Evolution of Style and Interpretation in Piano Literature, and Roy and Johana Harris Modern Piano Music.

Registration for the forum courses may be made on or before the first day of each session, July 22 and 29. Each forum continues one week. Coenraad V. Bos, Hugh Porter, Peter Wilhousky, George Wedge, Samuel Gardner, Charles Hackett, Roy Harris, Guy Maier, George Gartlan, Fritz Mahler, Oscar Anderson, Winslow Cheney, Irving Kolodin, Louis Bostelman, Bernard Taylor, Bernice Frost, and Grace Pierce will speak.

Frank Mannheimer Heard in Recital in Minneapolis

MINNEAPOLIS. — Frank Mannheimer, pianist, of London and Harold Ayres, concertmaster of the Minneapolis Symphony Orchestra, gave a sonata recital, under the auspices of the Minneapolis College of Music, at the Nicollet Hotel on June 24. Their program included the No. 10 in B flat major of Mozart and the Cesar Franck A major opus. The two players gave sensitive and discriminating readings of the two works, of contrasting styles, and were warmly received. A reception followed.

Alice Brookfield, pupil of Mr. Mannheimer, makes her New York debut in Town Hall in October. M. N.

Petri Named as Lecturer at Cornell University

Dr. Egon Petri, Dutch pianist, has been appointed visiting lecturer in music at Cornell University. Dr. Petri is the third musician to have received this appointment, his predecessors being Dr. Edward Dent, of Cambridge, Eng., and Paul Hindemith. Dr. Petri gave a concert in Bailey Hall, May 15, and will appear in the summer series July 18.

Photo © by Lothar Rubelt, Vienna

A CHILDREN'S CLASS conducted by Margarete Schwarzmann Lehner.

Children's Conservatory Proposed for New York

Margarete Schwarzmann Lehner, who originated and conducted the first Children's Conservatory of music in Europe, at Vienna, as a part of the Neues Wiener Conservatorium, and also taught classes at the Hampstead Music School in London, England, is now in New York and will form a similar organization here.

"When we were taught music as children," said Mrs. Schwarzmann Lehner, "we probably had the feeling that it was a hard job and a boring one to practice. Music for the child today, however, is a joy and a refreshment as well as a necessity. Youngsters who are taught it in a way they feel is fun love to practice and get the best results. They like to play little tunes on the piano or on the violin; they adore their musical games, their choirs, their dancing lessons and their bands and orchestras, their rhythmical games and their chamber music exercises. By this new method music does not enter the child's mind through the fingers, but rather it comes in the fingers by the way of the mind and brain."

Mrs. Schwarzmann Lehner pointed out that under her plan children receive two lessons a week, each for two hours, and learn the possibilities of making music and playing an instrument instead of receiving instruction only on one instrument.

Norfleet Camp is Opened at Peterborough Site

PETERBOROUGH, N. H.—Activities of the Norfleet School of New York have again been transferred to the summer camp here which opened on July 3. All branches of the arts are considered in the summer curriculum for the eight-week session. Capacity of 30 students includes many children of noted musicians and artists. As in the past concert programs will be given by members of the Norfleet Trio as well as ensemble recitals.

Instruction is provided in violin, voice, piano, dancing, drama, modeling, window display, short story writing, journalism, psychology, fashions, illustration and general cultural courses. The faculty includes Mme. Lola Rom, Polish dancer, teacher of folk and modern dancing and Dalcroze eurythmics; Zulema Barcons, noted artist and known in the professional field as Zula; Josephine Durwell, voice and violin; Eloise Ford, cellist; Mara Moser, noted Swiss scholar; and Leeper Norfleet, cellist; Katherine Norfleet, violinist, and Helen Norfleet, pianist and director of the school and camp.

Melanie Kurt Returns Here to Open Summer Studio

Melanie Kurt, former leading dramatic soprano at the Metropolitan Opera, has returned to the United States and opened a summer studio at Interlaken in the Berkshires. Mme. Kurt was a favorite pupil of Lilli Lehmann and sang at the Metropolitan during the Toscanni regime when Caruso was the principal tenor. Her debut in New York was made in Tristan and Isolde under Toscanini's baton. For the next three years she appeared in leading roles in both German and Italian opera. Her return to Europe was followed by other opera engagements. During several years past, however, Mme. Kurt has devoted her time to coaching.

At the close of the summer season, during which Mme. Kurt is preparing pupils for concert and opera, she will open a studio in New York on Sept. 21.

Henrietta M. Heath Pupils Present Elizabeth Concert

ELIZABETH, N. J.—Pupils of Henrietta M. Heath presented a diversified program in the Masonic Temple here on June 15. Effa Ellis Perfield, composer and director of the Perfield Music School, Inc., New York, and Michael R. Kobak, tenor, associated with the Millo Picco School of Vocal Art, New York, assisted.

Especially outstanding among the participants were Grace M. McCarthy, Joan Hanlon, Helen Roleke, Kathryn Fisher Geib, Jacqueline Mazak, Donald Faughnan, Carolyn Stevens, Gladys I. Rubin, Rhoda M. Ogden and Thomas A. Faughnan, Jr. A four-piano ensemble of Alan Scott Watson, Theodore A. Bauer, Jr., Donald Faughnan and Robert Fisher, another such group comprising Eileen Meacham, Rhoda Ogden, Doris Buchanan and Kathryn Fisher Geib, a duo-piano team of Betty Fisher and Thomas A. Faughnan, Jr., and a closing four-piano ensemble of Gladys Rubin, Carolyn Stevens, Virginia Dennis and Jacqueline Mazak also did notable work.

Others participating were: Jean Landis, Dorothy Danninger, Shirley J. Hand, Ann Drake, James Hale, Barbara Benjamin, Abby Weltchek, Nancy and Claire Noren, Lois Forman, Carol Waldman, Donald and Clarence Kemper, Miriam E. and Ruth E. Dissman, David Williston, Francis Spitalny, Thomas Danninger, Marilyn Keating, Ruth Jackson, Barbara King, Mima Jean Bloy, Marie Sullivan, Carolyn Scheer, Jeanne Woody, Betty Ann Ferenz, Barbara Toker, Shirley Geiger, Joyce Lange, Nancy Ogden, Jane Heemsath, Deborah Newman, Elinor M. Regan.

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Hollywood Bowl Inaugural Feature of Music on Coast

(Continued from page 3)

ton Irish, executive vice-president and secretary of the Southern California Symphony Association, presided, and divulged details of the season schedule.

Concerts Elsewhere

The Ellis-Orpheus Club gave its final concert of the season on June 20 in the Philharmonic Auditorium. The large ensemble offered a varied program of male chorus items including Break, Break, Break, of Crosse, Ganza Drums of Strickland, Israfel of Protheroe. Benjamin Edwards conducted with skillful control and balance, with Mrs. M. Hennion Robinson at the piano.

Laura Saunders, soprano, and Maurice Zam, pianist, were joint soloists in the Redlands Bowl on June 28, with Ingolf Dahl supplying impeccable accompaniments. Arias from Herodiade and Tosca, and songs of Kodaly, Duparc and Tchaikovsky brought applause. The Hawthorn Tree and Destiny by Arthur Bergh, and two Songs of the Month by Richard Drake Saunders were accompanied by the respective composers. A delightful child's song, Mumps, by Ethel Leginska, and Rasbach's Mountains rounded out the vocal program. Zam is probably the only pianist who plays the Czerny Op. 299 as a concert selection, his comments on his varied items and his able performance winning sincere approbation.

Two talented young pianistic aspirants, the brothers Richard and Robert Gilmore, aged 16 and 15 respectively, made their debut before a friendly audience in the Women's University Club June 30. They appeared alternately, not as duo-pianists, choosing an ambitious program devoted to works of Liszt. Their abilities were fairly evenly matched, both showing an earnest and serious approach which affords promise for the future with the acquisition of greater technical facility and maturity of concept.

Stereophonic Recording Demonstrated

The latest device in sound reproduction, stereophonic recording, was demonstrated by Electrical Research Products and the Bell Telephone Laboratories under the sponsorship of the Academy of Motion Picture Arts and Sciences, to a large and interested audience in Pantages Hollywood Theatre on a recent occasion.

Motion picture technicians and executives comprised the bulk of the audience, and were there to evaluate the system and to consider its use and effect in the movie industry. Although the program was entertaining, it was not offered as entertainment, but as a demonstration.

Principal factors of the stereophonic recording were in its extended range of dynamics, properly reproducing the audial scale from its lowest to its highest tones, including the overtones affecting them, and an illusion of spatial quality, apparently projecting each sound from the position whence it originally emanated.

Much was made of the fact that volume could be controlled and "enhanced" (augmented or diminished) after the recording was first made. In theory, this offers a conductor or performer an even greater dynamic range than possible in actual presentation. The greatest value of the new system lies in its capacity for faithful reproduction of music or drama to an extent impossible under the systems in present usage. Instrumental tones came through with the utmost fidelity, with no distortion of overtones and concommittantly proper timbres.

Orchestral items directed by Leopold Stokowski showed to what extent exaggeration was possible, as well as illustrating the fidelity of instrumental timbres. Organ numbers were played by Frank W. Asper, and the Salt Lake Tabernacle Choir, led by J. Spencer Cornwall, showed how well voices could be handled. In dramatic excerpts given by Walter Armitage, James Sullivan and Paul Robeson, the illusion of movement to and fro was admirably sustained.

Walter Wanger, president of the Academy, made a speech of welcome, introducing T. K. Stevenson, president of ERPI, who declared that the new system was not expected to inaugurate any drastic changes, but was offered as a step in the progress of recording facilities. A recorded speech by Harvey Fletcher, director of physical research, Bell Telephone Laboratories, demonstrated the effects possible.

Hollywood Jottings

Ethel Leginska presented a group of artist students in recital at her studio on June 27. Armando Loredo gave the Prokofieff Third Concerto, with Miss Leginska at a second piano. Dorothy Ellen Ford gave the Chopin second Ballade, Beverly Carmen played four Chopin Etudes, and Gloria Green, Pauline Purrill and Ralph Pierce were heard in Debussy and other selections.

After the student program, Laura Saunders sang four difficult and musically effective songs by Miss Leginska, Invocation, Mumps, Ecstasy and Light.

* * *

Scenes from five operas will be presented in costume at the annual concert of the Samoiloff Bel Canto Studios and Opera Academy on July 22 at the Assistance League Playhouse. Elizabeth Ellis, Gil Kurtz, Joan Jorgenson, Eber Piers, Jr., and Robert Anderson will appear in La Traviata; Louise Snell, Joan Jorgenson, Myrton Blackler, Betty Berto, Suzanne Coray and Olga Herquist in Martha; Margaret Phelan and Robert Biggs in La Boheme; Suzanne Coray and Betty Berto in Mme. Butterfly; Ruth Mathews, Robert Biggs and Robert Wahoske in Faust.

* * *

Robert Pollack, violinist; Luigi Silva, cellist, and Carl Fuerstner, pianist, are appearing in a series of six sonata and trio recitals during July in the Dominican College in San Rafael.

* * *

Grace Bush, composer and lecturer, presented her Romance of Trees for the Hollywood Opera Reading Club members on June 16, for the Fine Arts Club on June 21 and for the San Juan Bautista Association on June 24. She has just become a member of Delta Omicron Sorority.

* * *

Lee Pattison opened a series of musically illustrated lectures on Aspects of Music in America Today, at Claremont College on July 1, his initial lecture debating Is There an American Folk Music?

* * *

Meredith Willson is continuing his practice of spurring popular song writers to produce serious music for his broadcast series. His latest discovery is Song of the Mojave by Walter Donaldson and L. Wolfe Gilbert. Willson believes that the public will become more interested in musical values if established popular favorites will set an example.

* * *

The Los Angeles Pops Orchestra are to present a second series of concerts at the Los Angeles Breakfast Club, beginning July 21. Manuel Compinsky will again conduct, with resident artists as soloists.

* * *

Lucille Halton Pipkin, artist student of Alta Turk, has just returned from a successful concert tour of West Texas. . . . Tandy MacKenzie, Irra Petina and Richard Bonelli are to appear in Paramount's forthcoming "There's Magic In Music."

R. D. S.

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MARJORIE LAWRENCE,
as Minnie in The Girl of the Golden West, a role she will sing with the San Francisco Opera Company next fall. This work, which had its premiere at the Metropolitan thirty years ago, will be sung for the first time in English.

Marjorie Lawrence Sings 14 Performances at Colon

Marjorie Lawrence will sing fourteen performances in five weeks at the Teatro Colon, Buenos Aires. Floro Ugarte, general manager, has cabled the Metropolitan Opera soprano that in addition to Salome, she will appear in Die Walküre, Parsifal and Alceste.

Jean Tennyson in Summer Engagements

Jean Tennyson will be soloist at Grant Park in Chicago on July 24 under the baton of Daniel Saidenberg. The soprano sings at the eighth annual Seacoast Musical Festival on July 28 at the University of New Hampshire and on Aug. 10 appears with the Philadelphia Orchestra at Robin Hood Dell.

Carter to Sing in Texas

John Carter, Metropolitan Opera tenor, will fulfill several engagements in Texas during his fall tour. Among them is Oct. 25 in Dallas, sponsored by the music committee of the Dallas Women's Club.

Clubs of Alabama In Annual Meeting

24th Convention Marked by Contests and Addresses

BIRMINGHAM, ALA.—At the 24th annual convention of the Alabama Federation of Music Clubs, held in Opelika, Mrs. W. P. Baugh, of Decatur, was elected president, to succeed Mrs. J. Greely McGowan, of Chapman. Other officers chosen were: Mrs. Stuart Washburn, of Bolling, first vice-president; Mrs. W. C. Giles, of Opelika, second vice-president; Glen Nichols, Birmingham, third vice-president; Mrs. Sam Weisel, Tuscaloosa, treasurer; Mrs. Kirby Wharton, Fairhope, recording secretary; Mrs. Walter Byrne, Huntsville, corresponding secretary; Stella Harris, Tuscaloosa, auditor; Mrs. George Houston Davis, Birmingham, historian; Mrs. J. A. Alexander, Florence, editor; Mrs. J. Greely McGowan, Chapman, parliamentarian.

More than 100 musicians and music workers, representing music clubs from all over the state, assembled for this convention. The Clement Hotel was the headquarters and here the executive board held its sessions.

The principal address was delivered by Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs, speaking on Strengthening Our Foundations Through Music. Mrs. J. Greely McGowan, retiring state president, spoke on the progress being made by the music clubs of the state. Tom Garner, of Tuscaloosa, state choral chairman, stressed the importance of having chorus groups at the state conventions. Florence Golson Bateman, chairman of composition, presided over a round table discussion of American music, and told of the nation wide contest in musical composition that the National Federation is sponsoring, to close on Nov. 23. Mrs. Bateman presented a trophy to the third district of the state for outstanding musical programs during the year.

An enjoyable feature was the music presented by the Opelika Public Schools, under the direction of Lucile Reams. Awards were made in the various contests sponsored by the State Federation. Silver loving cups were won by the Birmingham-Southern College Choir and the Girls' Glee Club of that college, both directed by Raymond F. Anderson. The Birmingham Music Club Chorus, under Mr. Anderson, won the adult mixed chorus cup. The University of Alabama Men's Glee Club, directed by Tom Garner, won first place in the college group; and the University of Alabama Girls' Glee Club was selected as best in the young musicians' trials. In the adult women's choir and chorus division, the Bush Hills Music Club Chorus, of Birmingham, under the direction of Mrs. E. H. Guldberg, won the cup.

A. G.

New York Choral Society Heard in Brahms Program

The New York Choral Society, Arthur Lief, conductor, presented an evening of music by Brahms which included the Requiem, at the Kaufmann Auditorium, New York, on July 7. The chorus performed the Requiem at the Tample of Religion at the World's Fair.

Paeff Piano Quartet Gives Concert in Marion

The Paeff Piano Quartet for Piano and Strings, appeared at a benefit concert in Marion, Mass., when the program included the Brahms A Major, Faure C Minor, and Schumann piano quartets. Spinoza Paeff, violist, and Sara Paeff, pianist, are on the staff of the Cape Cod Institute of Music for the summer season.

JOSEPH BATTISTA

Joseph Battista to Make Tour Under Wagner Management

Joseph Battista, young American pianist, will make an extensive tour next season, including a New York debut, under the management of Charles L. Wagner. Born in Philadelphia, Mr. Battista studied at the Settlement Music School and the Conservatory of Music there. More recently, as holder of a fellowship in the Juilliard Graduate School, he studied with Olga Samaroff-Stokowski and was chosen by her to illustrate her lectures for the Metropolitan Opera Guild in New York and Philadelphia.

On Jan. 18, 1939, he made his debut with the Philadelphia Orchestra in Rachmaninoff's C minor concerto and was re-engaged for another appearance at which he played Strauss' Burleske. During last winter, in addition to assisting in graduate instruction at the Juilliard Graduate School, he appeared in concert at Lafayette College, Wilson College, Raleigh, N. C., and Montgomery, Ala., and other cities.

Erno Balogh's New Score Heard in Radio Concert

Erno Balogh's Divertimento was performed on June 11 over WOR by Alfred Wallenstein in his Symphonic Strings Hour. On the same program a work by Bela Bartok, former teacher of Mr. Balogh, also was presented.

Now vacationing in Vermont, Mr. Balogh is preparing programs for his fall engagements and also is at work on several new compositions. On tour next season he will present a transcription of Johann Strauss' The Bat by Stephen Kovass, young Hungarian composer who has dedicated the work to Mr. Balogh.

Elizabeth Crawford Appearing in Recitals in Mexico

Elizabeth Crawford, dramatic soprano, now appearing in recitals in Mexico City, is also fulfilling radio engagements there. Miss Crawford then goes to the West Indies, appearing first at Havana, Cuba, in the early fall season. She was heard recently at the Bellas Artes Theatre, Mexico City, with Stephan Hero, violinist, in a benefit concert.

Miss Crawford next season will tour South America appearing in Venezuela, Trinidad, Rio, Montevideo and Buenos Aires.

Primrose Meets Old Friends During South American Tour

William Primrose, violist of the NBC Orchestra now touring South America, has written friends in this country that he is greeting old friends in Rio, Sao Paulo, Montevideo and Buenos Aires, which he visited ten years ago as a member of the London String Quartet. He gave his first solo viola recital in Rio in 1930.

Mr. Primrose opens his regular season on Sept. 17 in Bennington, Vt. He will appear with orchestras and also in joint recitals with the Budapest String Quartet.

Andor Foldes, Pianist, Weds Lilli Rendy

Andor Foldes, Hungarian pianist, who recently came to America with credentials from Dohnanyi and Bartok, was married recently to Lilli Rendy, journalist. Mr. Foldes, whose repertoire includes the Second Piano Concerto of Bartok, expects to be heard during the coming season in this work.

Morris-Anderson Vocal Duo in Canadian Radio Series

Viola Morris and Victoria Anderson, two-part singers, now under the management of George Leyden Colledge, having completed a tour which included engagements in Philadelphia, Montreal and Toronto, will present weekly radio programs during summer for the Canadian Broadcasting Corporation from Vancouver. They will also be soloists with the Vancouver Symphony, and appear in Victoria, B. C., Seattle, Bellingham, Portland and other Northwestern cities.

MARY CRAIG,

soprano, enjoying a recent Havana-Nassau cruise. Miss Craig sang several concerts while on shipboard.

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(*Continued on Inside Back Cover*)

Academy of Vocal Arts Post Given to Hammond

Pianist, Composer and Conductor New Executive Manager of School

PHILADELPHIA.—Vernon Hammond, assistant conductor to Alexander Smallens for the Robin Hood Dell summer operas, has been named to the newly created post of executive manager of the Academy of Vocal Arts.

Mr. Hammond, known as a pianist and teacher of theory, will also be conductor and head of the opera coaching department at the Academy. Born thirty years ago at Radnor, Penna., Mr. Hammond's first piano studies were with Paul Krummeich; later he studied with Horace Alwyne, head of the music department at Bryn Mawr College and during the latter's sabbatical year, was instructor, giving courses in harmony and counterpoint.

He majored in composition at the Philadelphia Conservatory of Music, from which he received his bachelor of music degree. His most recent composition, a choral communion service, has been accepted for publication by Schirmer & Sons. Mr. Hammond specialized in conducting under Emil Mlynarski at Curtis Institute. He has an extensive operatic repertoire.

In 1935, Mr. Hammond was accompanist for Dr. Edgar Milton Cooke, dean, and head of the vocal department when the Academy of Vocal Arts was established. Subsequently he took over the coaching department of which he is now head. Among his outside activities is the conducting of a chorus of the American Guild of Musical Artists which rehearses weekly under his direction. He became assistant to Mr. Smallens at the Dell last year and is associated in the same capacity during the season at Sunset Park, Washington, D. C. For two years he was assistant musical director of the Philadelphia Opera Company. Also, he has worked with singers under the supervision of Leopold Stokowski. In his new capacity he will supervise the general and business activities of the academy.

Photo by G. Provenzano, Phila.

VERNON HAMMOND

Rhode Island Orchestra in Outdoor Series

PROVIDENCE, R. I.—The Rhode Island Music Project is presenting a series of open air concerts weekly throughout the summer, until Sept. 8, on Sundays at the Benedict Memorial to Music in Roger Williams Park and on Wednesdays at the Seekonk River Drive. Edouard Caffier is conductor.

The Providence Festival Chorus presented its annual concert, not at the Benedict Memorial to Music in Roger Williams Park as was intended, but at the Rhode Island Auditorium, because of inclement weather. John B. Archer conducted the chorus, which was in fine form. Its numbers were swelled by the Verdandi Male Singing Society. Rosa Tentoni, soprano of the Metropolitan Opera, and the Goldman Band, Edwin Franko Goldman, conducting, assisted.

B. N. D.

Passed Away

PAUL D. CRAVATH, 79, president and former chairman of the board of directors of the Metropolitan Opera Association, died at his home in Locust Valley, L. I., in the early morning of July 1. Mr. Cravath, who headed the legal firm of Cravath, De Gersdorff, Swaine & Wood, had participated in the affairs of the opera company until the last, and was largely responsible for its successful financial reorganization.

Mr. Cravath was born in Berlin Heights, O., and studied at Brooklyn Polytechnic Institute, the College de Geneve in Switzerland, Oberlin College, and the Columbia University Law School. He was long a member of the firm of Carter, Hughes & Cravath, later head of Cravath & Houston.

He succeeded the late Otto H. Kahn in 1931 as president and chairman of the board of the Metropolitan, and was active during the critical years when the opera company held two public campaigns to assure its continuance. After nine years he relinquished the chairmanship, being succeeded by Cornelius N. Bliss, but continued as president of the board.

Numerous foreign decorations had been given to Mr. Cravath, who during the World War was a member of the American commission visiting Europe under Col. Edward House to study cooperation with the Allies. He was a chevalier of the Legion of Honor, a grand officer of the Crown of Italy, a knight commander of SS. Maurizio e Lazaro, and an officer of the Crown of Rumania.

In 1892 he married Agnes Huntington, an actress. A daughter, Mrs. William Francis Gibbs, also survives.

HAROLD VAN DUZEE, 48, tenor and director of the Kansas City Conservatory of Music, died in Kansas City on July 3. Mr. Van Duzee, for some years featured tenor soloist at the Roxy Theatre in New York, had studied there under Oscar Seagle and later in Paris with Jean de Reszke. He sang in concerts and opera in Vienna, Milan, Paris and on the Riviera. Van Duzee was a member of the late S. L. Rothafel's troupe and was heard at the Capitol Theatre and at the Roxy from 1927 to 1932. He had also appeared on the radio.

JULES JUDELS, 66, for 49 years master of rehearsals at the Metropolitan Opera, was found dead in his New York apartment of gas poisoning on July 3. He was born in Amsterdam, and when 14 came to New York. In 1891 he became a call boy at the opera house, and later assistant to his father, Maurice Judels, whom he succeeded in 1903. Mr. Judels had been responsible for seeing that all artists appeared at rehearsals and arrived at train-time for tours with the company. He had many reminiscences of famous singers and conductors of the past. He is survived by his widow, Phoebe Arleigh Judels.

KATHERINE R. POPE, 84, for twenty-five years organist of St. Francis R. C. Church, Newburgh, N. Y., died in that city on June 26. Born in New York City, she was educated at the New York Conservatory of Music and had taught dancing at the New York Military Academy and Siglar Institute. For many years she was a music teaher in Newburgh. A brother and sister survive.

KATHERINE LUBOSHUTZ, mother of Pierre Luboshutz, pianist, and Lea Luboshutz, violinist, died on June 27 in Philadelphia. She is also survived by a daughter Anna, a cellist, in Russia. Prior to the revolution, Mme. Luboshutz, and her husband operated a piano factory in Russia. After living in France, she came to the United States about twelve years ago. Her three children toured Russia as a trio. Lea is an instructor at Curtis Institute, while Pierre and his wife, Genia Nemenoff, tour as a two-piano team.

WALTER KELLER, 67, since 1911 director of the Sherwood Music School, Chicago, and former dean of the music department at De Paul University, died on July 8 in Chicago. From 1898 to 1904, Dr. Keller was an instructor in piano at Northwestern University's School of Music and from 1903 to 1918 served as organist at St. Vincent's Church in Chicago. He joined the staff of the Sherwood School in 1906. His widow, two daughters and two sons survive.

ADAM STENGLE, 67, for thirty-three years with J. Fischer & Bro., passed away suddenly on June 27 at Westchester Square Hospital. Mr. Stengle had been active in various departments, and in later years most of his efforts were devoted to press work. His knowledge of publications, both foreign and domestic, was extensive. He is survived by his widow, Frances, and two children, Erna and Francis.

Samoiloff Artists In Many Activities

LOS ANGELES, CALIF.—A number of artists studying with Lazar Samoiloff have been heard recently. Laura Saunders, dramatic soprano, has been engaged to sing the role of Micaela in the Hollywood Bowl performance of Carmen by Bizet. She will also give a joint recital with Maurice Zam, pianist, in the Redlands, Calif., Bowl, and was the featured soloist on the Hungarian Day program at the San Francisco Fair.

Jules Bledsoe, Negro baritone, who originated the role in Show Boat and sang it with Ziegfeld for five years, is again studying with Mr. Samoiloff, who brought him out in his sensational debut in New York in 1924. He has recently given recitals in Paris, London, and other European capitols.

Olga Dane, contralto, who sang with the Chicago Opera Company for two years, and in several performances in the Hollywood Bowl, has returned to study some Wagnerian roles with Mr. Samoiloff until she begins her next concert tour.

Blanche Phillips, contralto, of radio and concert on the Pacific Coast, recently made her operatic debut in the role of Martha in the performance of Faust presented by the newly organized Southern California Opera Company, under the direction of Albert Coates, and Vladimir Rosing. She is also soloist at the Eighteenth Church of Christ, Scientist in Los Angeles.

Ruth Mathews, lyric soprano, and Margaret Phelan, lyric dramatic soprano, were soloists with the Los Angeles "Pops" Symphony Orchestra during their first series of concerts in Los Angeles. These two singers are also filling concert and church engagements.

Robert Biggs, tenor, is singing at St. Joseph's Cathedral and at the San Gabriel Mission.

Gladys Yambert, mezzo-soprano, has been engaged to sing an important role in Albert Coates' new opera, Gainsborough's Duchess, which will have its premiere in the near future in Los Angeles, by the Southern California Opera Association.

Robert Anderson, tenor, has been invited to sing the role of Don Jose in the opera Carmen, which will be presented by the Hollywood High School.

Robert Wahoske, bass, is singing at St. James' Episcopal Church and the Hebrew Temple on Wilshire Boulevard in Los Angeles.

Myrton Blackler, bass, is also doing church singing as well as concert work.

R. D. S.

Ishbel Mutch Preparing for New York Debut

Ishbel Mutch, soprano, who has appeared in recital, oratorio and concert in Canada and who studied with Nicholas Medtner in France and now works with Walter Golde, vocal teacher and coach in New York, makes her New York debut on Jan. 19. She sings in Ottawa on Nov. 14.

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Buenos Aires Visit of Toscanini Brings Major Symphonic Festival

(Continued from page 4)

Toscanini opened his second concert on June 20, with an arresting reading of Beethoven's Eroica Symphony. The program further included Strauss' Don Juan, which had fascinating brilliancy and power; the Scherzo from La Reine Mab by Berlioz, in which the orchestra exhibited its technically fluent delicacy and artistry; and Debussy's La Mer, beautifully read and played.

A delightful performance of the popular Sinfonia from Rossini's Barbiere di Siviglia opened the evening concert on June 22, the scintillant Toscanini version revealing many beauties generally overlooked in ordinary performance. The audience was subsequently stirred by the radiance of the interpretation of Beethoven's Seventh Symphony. Two Argentine Dances by the late composer, Julian Aguirre, which opened the second part, were led with amazing understanding of the authentic rhythm and line of the music. The concert closed with the Motu Perpetuo by Paganini, in which the strings exhibited their impressive technical accomplishment, and magnificent versions of Brahms' Variations on a Haydn Theme and Strauss' Till Eulenspiegel.

The fourth concert (June 23) listed Mozart's Symphony in G minor (K. 550), Beethoven's Leonora Overture No. 3 and Wagner's Prelude and Love-Death from Tristan and Isolde, Siegfried Idyl, Forest Murmurs from Siegfried and Overture to Tannhäuser. The achievements as a whole were superb from the grace and elegance imparted to the Mozart opus to the grandeur and passion of the Wagner readings.

The fifth concert brought Schubert's Symphony No. 7 in A major, Debussy's Iberia, Wagner's preludes to the first and third acts of Lohengrin and Strauss' Tod und Verklärung, on June 25. The sixth included Weber's Overture to Oberon, Brahms' Second Symphony, Samuel Barber's Adagio for string orchestra, Saint-Saëns' Danse Macabre, Tchaikovsky's Romeo and Juliet fantasy-overture and Ravel's La Valse. The Toscanini conceptions of all these works brought thunders of applause from the enthusiastic hearers, evidently enchanted by the amazing tonal variety, alluring rhythms and climax building displayed on these memorable occasions.

The symphonic Festival was to close with two final concerts announced for June 29 and July 2. The first Argentine visit of the NBC Orchestra has been an outstanding success, for which the Colon cooperated, providing its sumptuous frame and notable acoustic conditions. The latter were particularly emphasized by North American visitors, who stated that they had never heard the notable American ensemble sound so magnificently as in the current series.

Concert Series Opened in Cummington

CUMMINGTON, MASS.—The first concert of the season at the Playhouse Auditorium of the Cummington School was a program of early music given by Erwin Bodky, harpsichordist, assisted by Hugo Kortschak, violinist, and the String Ensemble of the Cummington School.

Mr. Bodky, a newcomer to this country from Holland, is a musicologist on the staff of the Longy School in Cambridge, Mass., and has frequently lectured on old keyboard instruments at the leading music conservatories abroad and in America. A pupil of Dohnanyi, Busoni and Richard Strauss (being one of the four pupils the latter ever accepted), Mr. Bodky was formerly connected with the Hochschule Museum in Berlin, where he demonstrated and played that institution's famous collection of ancient instruments.

His theory about the playing of early keyboard music is based on his research among the manuscripts of composers who wrote for the harpsichord and clavichord. These manuscripts for the most part contain no dynamic markings, and it is Mr. Bodky's contention that any changes in dynamics must therefore necessarily tie up with changes in the registration. He has published a book in support and explanation of his thesis.

Mr. Bodky's harpsichord is said to be the only modern instrument that is an exact replica of the harpsichord used by the 17th and 18th century masters of contrapuntal music. Eschewing any modern technical effects, and made entirely of wood, his instrument is a true copy of the harpsichord belonging to Count Voss and on which Bach played at the time he visited Frederick the Great at Berlin.

The program presented polyphonic music in great variety. Of particular interest was the Sonata in G minor by Tommaso Albinoni, played for the first time in this country on this occasion. The music was recently discovered among the manuscripts in the Library of Congress by Paul Gelrud, a former student of Mr. Kortschak at the Cummington School, and now connected with the Music Department at Cornell University.

Virginia Pemberton in Chicago Hearing

Virginia Pemberton, soprano, will appear with the Chicago Philharmonic Orchestra at Grant Park on July 19, singing arias from Louise, Tosca and Manon. Her New York recital at Town Hall is scheduled for Oct. 13. The soprano is under the management of Bernard R. LaBerge, Inc.

WILLIAM HACKER,
extreme right, professor of music at Siena College, Loudonville, N. Y., with some of his students there. Mr. Hacker opened his master classes in Albany, Troy and Schenectady, N. Y., on June 15. During the month he will interrupt his teaching to appear as pianist at Star Lake, N. Y., Pike, N. H., and Sunapee, N. H., the latter event to be given out of doors with Mr. Hacker using his trailer as the stage.

Michael Bartlett With Josephine Vila, Inc.

A new addition to the Josephine Vila, Inc., list is Michael Bartlett, tenor of motion picture, radio, concert and the stage. Mr. Bartlett appeared last year with the San Francisco Opera and in the early fall will sing in opera in the East.

Jean Watson in Canada

Jean Watson, Canadian contralto, is spending the summer in Toronto. She opens her fall season at the Woman's Musical Club of Regina, Sask., on Sept. 24.

Della Chiesa Sings With Cincinnati Opera

Vivian Della Chiesa sang Micaela in Carmen on July 14 with the Cincinnati Opera. She portrays the same role on July 18 and sings Marguerite in Faust on July 28 and August 1. Miss Della Chiesa has been singing regularly on the Wallenstein Mozart Cycle over WOR.

Deering Teaching in Vermont

Henri Deering, pianist, is spending six weeks at Middlebury College, Middlebury, Vt., where he is teaching and playing a series of chamber music concerts.

Laval Works for Library of Congress

Paul Laval, conductor of Melody in the Night and other network programs, will contribute to the Music Division of the Library of Congress the arrangements he made and conducted of original music for the This, Our America program, recently broadcast over NBC.

Rochester Opens New Pops Series

Grove by Lakeside Scene of Orchestral Events — Kilbourn Hall Recitals Open

ROCHESTER, N. Y.—The Rochester "Pops" Orchestra, an innovation in Rochester's summer music, made its debut at Manitou Beach on June 23 in the new shell erected in the shady grove adjoining Hotel Manitou on Lake Ontario. The "Pops" Orchestra is composed of fifty Rochester Philharmonic men who formed this summer ensemble and will present outdoor concerts three times a week throughout July and August.

Tables for small groups and blocks of seats can take care of a crowd of 1,500 or more in this leisurely spot where people may eat, drink, and listen to popular classical music. Guy Fraser Harrison conducted the opening concert, which included selections by Strauss, Suppé, Dvorak, Rimsky-Korsakoff, Berlioz, Victor Herbert, and others.

Jose Iturbi, conductor of the Rochester Philharmonic, enthusiastically backed the proposal for this summer series, and sent the orchestra from California, a personal check for $1,000 to be used for preliminary expenses in the series. Mr. Iturbi will conduct a series of the concerts later in the season.

Walter Mills Opens Kilbourn Hall Series

The first program in the Kilbourn Hall series of summer chamber music concerts was given by Walter Mills, baritone, on June 27. Mr. Mills has a full, rich voice which appeared to especial advantage in the heavier compositions. His interpretation of his two Handel songs, his Schubert group, especially Nacht and Träume, and two songs by Secchi and Peri were very well done. His other two groups of songs were by American composers including Hill, Griffes, Moss, Clark, Guion, Malotte, and Forsyth. He also sang Verdi's Eri Tu.

Harry Farbman, violinist, was the second artist in the Kilbourn Hall series, on July 3. Mr. Farbman's performance was characterized by warmth of tone and depth of feeling, especially noted in Lalo's Symphonie Espagnole. His clear, resonant tone and fine sense of style were apparent in the Handel Sonata in E major, and he played the difficult Hindemith Sonata, opus 11, No. 1 with clarity and virtuosity. His able accompanist, Edith Schiller, also scored in this work. Mr. Farbman was recalled for many encores. L. L.

Pupils of Leroy Weil Heard In Summer Engagements

Leroy Weil, baritone, active formerly in the Christian Science Churches, has several pupils who are busily engaged. Chris Jensen, soloist at Bethany Church, East Orange, N. J.; Herbert Seck, bass, summer soloist in Union, N. J., engaged for the summer also in Rahway, N. J., by the Elizabeth Church, and in Newark churches; Gladys Hamilton, soprano, in Elizabeth and Summit, N. J., churches; Emily O'Neill, soprano, Roseville, N. J., Science Society; Laura Weber Burr, mezzo soprano, in Newark and Flushing churches; Janet Cunningham, alto, soloist of Christ Reformed Church, Newark; Virginia Patten, fifteen years old in Bloomfield, N. J., are among them.

Helen Van Loon at Chautauqua

Helen Van Loon, soprano, will sing with the Chautauqua, N. Y., Opera Company during July and August. She will have leading roles in Le donne Curiose, The Bartered Bride and Carmen.

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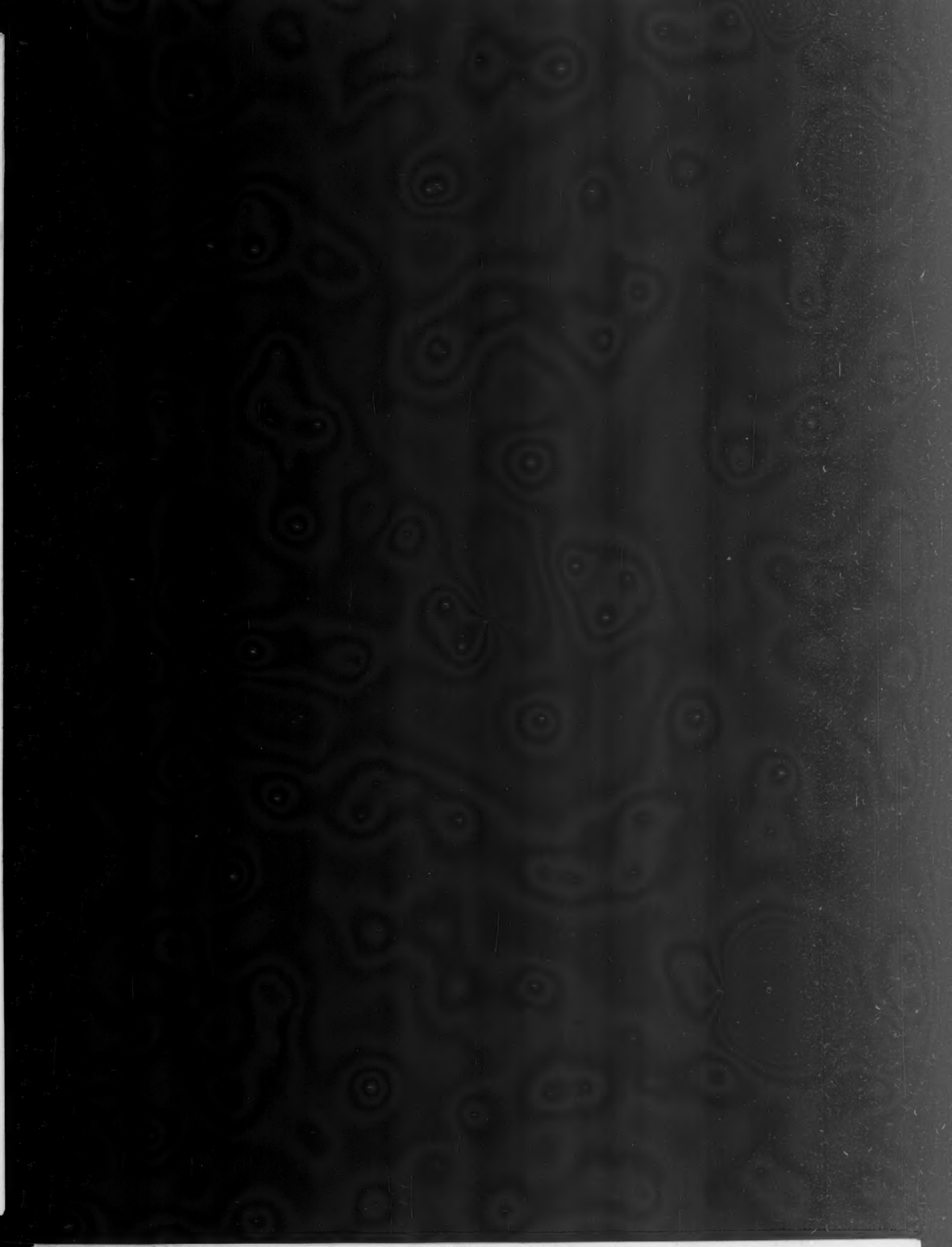
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